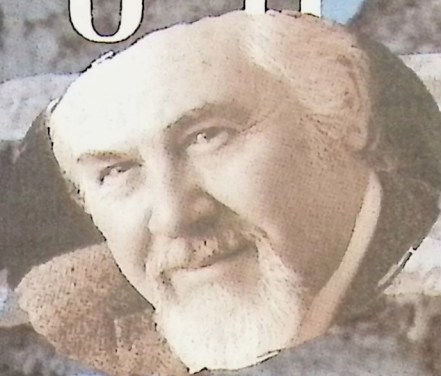
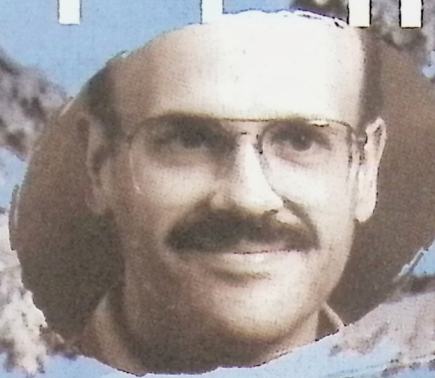


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JEFFERSON

Monthly

JANUARY 1998

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In largely rural areas such as the State of Jefferson, services for HIV-positive citizens and AIDS patients can often be sparse and not easy to locate. With HIV spreading to a broader segment of the population, and with new treatments raising the hopes for long-term survival for those afflicted, the face of need is changing. Karen Carnival looks at how the new Southern Oregon Center for HIV Care aims to be of service.

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Local Modern Classics
Rumors of the death of classical music have been greatly exaggerated. While the greatest fame remains reserved for European composers of centuries past, others continue to create and move the form forward. Here in the local region, a surprising number of composers find their careers thriving. Nancy Golden profiles six local artists who have found unlikely success.

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TUNED IN

Ronald Kramer

Visions While Surfing Lake Wobegon

Listeners in Jackson and Josephine counties will find this month's Jefferson Monthly reports a few programming surprises. *Prairie Home Companion* returns to Jefferson Public Radio on our News and Information Service stations (which means that the signal is available only in those two counties). It is joined by some other new additions to our schedule including a new entertainment/quiz program, called *Wait, Wait, Don't Tell Me*, hosted by Dan Coffey with able assistance by Karl Cassel (better known as the reasoned morning news voice of National Public Radio). Dan, who will be remembered by many of our listeners from his local appearances for

JPR with the *Duck's Breath Mystery Theater*, as well as his continuing role on *Ask Dr. Science*, appears with Karl playing a kind of George Fenneman character (a reference which only makes sense if you are old enough to have watched the old Groucho Marx TV program, *You Bet Your Life*).

These additions come on the heels of the return of *Fresh Air with Terry Gross* to the News and Information Service in October and the re-formatting of Russell Sadler's daily program, *The Jefferson Exchange*, in September.

So why is all this 'great stuff' only heard on the News and Information Service stations? And why all of these changes?

We launched the News and Information Service in 1991 and the radio world has changed in the past seven years. In many ways the News and Information Service hadn't adapted well to those changes. I like to say that radio has to be exciting to those of us who labor inside the studios before it

can potentially be exciting and interesting for listeners. Frankly, increasingly that was not the case and the evidence to that effect was mounting. We decided that it was time to 'roll the dice' on some selected changes to the *News and Information Service*.

“

SO WHY IS ALL
THIS 'GREAT STUFF'
ONLY HEARD ON THE
NEWS AND INFORMATION
SERVICE STATIONS?
AND WHY ALL OF THESE
CHANGES?

three JPR stations as opposed to one, all we will have accomplished is raising our operating costs. Therefore, the appeal we are seeking to craft is somewhat different than the population of listeners who enjoy the music we present on our FM services or NPR news.

Second, what is the efficacy of investing significant energy (please note that I referred to energy and not money) in a service which is not available throughout the JPR listening area? The answer is that most of our FM programming started out being heard in some locales and "grew" to find others. The stimulus has to be our presentation of something significant which a community lacks and seeks to secure. To date there is only one community which has ever "requested" the News and Information Service (and we weren't able to provide it to them for technical and economic reasons). We have, however, actively – albeit unsuccessfully – explored expanding the News

Our goal is a simple one. To make the News and Information Service as interesting, vital and significant as its JPR FM service brethren. Naturally, this raises a number of questions and complexities.

First, our goal is not necessarily to serve the same listeners who already listen to our FM stations. If all we accomplish with our multiple services is spread the same number of listeners over two or

and Information Service to three other communities which we serve on FM. We will continue to work on those efforts and hopefully have something more worthwhile to offer communities new to the News and Information Service as any such expansion materializes. One slight technical note is important in this regard. Unlike our FM stations, the News and Information Service stations cannot use translators to extend their signal into new areas so new service areas actually mean finding AM radio stations to acquire for the News and Information Service.

Why can't we offer *Prairie Home Companion*, *Fresh Air* and other programs on FM? The reason these programs have not been on the FM schedule is because they are very expensive and we simply couldn't afford them. Because of public radio pricing policies, we were able to acquire these programs for the News and Information Service at huge savings which allowed us to purchase these programs for this much smaller use.

We will continue to tinker with the News and Information Service in the months ahead. If you live within signal reach of those stations, we hope you'll check out the programming.

JPR once started out on the FM band with a single, very tiny radio station. But we had a vision of what that station might become and the significance of the character of the service it might provide. In some ways that's where the News and Information Service is in the 1990's. We're now exploring visions for this AM station service with the hope that, in future years, we can all look back and marvel at the significant and unique resource we have all developed on the AM band. ■

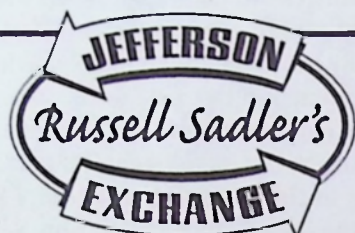
Ronald Kramer is JPR's Executive Director.

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FEEDBACK

Letters to the Editor

The semi-annual fund drives at Jefferson Public Radio not only provide the monetary means to provide continued programming to the region, but also the most detailed feedback we receive from our listeners. Along with the pledges of support we gratefully receive, much written and verbal communication comes in. Some of it is highly supportive, and we appreciate it, for it helps us know that we're on track. Some of it offers constructive criticism, and we appreciate that too, for it helps us to improve. Other letters seem to arrive in pairs, with one letter expressing great distaste for the same program that the next letter raves about. Those letters remind us of the impossibility of pleasing everyone in a diverse region. Still other letters bring up issues for debate, or identify areas of misunderstanding about our goals or the practical reasons why some decisions are made. Below are two excerpts of such letters, with a bit of response about the issues. Because these letters were not written expressly for publication, the names of the writers have been reserved out of respect for their privacy.

If you wish to write about these issues or others in these pages, please address letters to: Eric Alan, Editor, the Jefferson Monthly, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520; or email them to eanan@jeffnet.org.

.....

Dear JPR:

As usual, another great year of radio programming!

What saddens me is that in our fear of not raising enough money for JPR, some of what JPR is all about is being sacrificed. There is only so much non-music air time, and it seems that almost all of that is now taken up by JPR sponsors and promos for JPR fundraisers. While both of these are OK, what's being sacrificed is announcements of community events! Where is my reminder of an upcoming fundraiser for Dunn House? Where else am I going to find out about local concerts? And what about

events within the direct listening sphere away from the main signal from Ashland? There's a lot of stuff happening here in Williams that Ashland people might like to attend. Where is that? ...

And know that I'm off that soap box ... I'd be lost without JPR ...

J., Williams, OR

The issues of on-air promotions, fundraising events, and announcement of community events are complex. Each could rate a long column here. Briefly, though, there is no doubt that JPR is undergoing change as different ways of raising money become necessary in light of declining federal and state support. We must be more entrepreneurial to raise the money we need to stay on the air. Sometimes this necessitates on-air promotion—and if we pull back from what seems like an excess of on-air promotion to those listeners who listen all day, every day, then we miss a vast majority of those listeners who tune in and out. Striking the proper balance between reaching all we need to reach without nauseating our most avid listeners is a challenge we are always struggling with!

The announcement of community events is a largely separate issue, however. FCC guidelines restrict us from making public service announcements of events by for-profit organizations and individuals; our effort to adhere to those guidelines limits some announcements. Also, in order to make the processing of events information manageable, we have been trying to institute a new system of receiving information about those events: namely, online. We are now asking people with community event information to submit it via our Web page: go to www.jeffnet.org, click on the Community Calendar icon, and follow the instructions from there. In order to announce events on the air, we must have adequate information on those events. When events in Williams or elsewhere are not being announced, it's often because we haven't received the information.

Dear Folks at Jefferson Public Radio:

I very much dislike the JPR management's predatory practice of controlling so many public broadcasting FM channels. It's almost as bad as the religious broadcasters.

I'm pledging my support because I very much like the program "AfroPop." You are the only station in my listening range that carries it. (I had to put up an outdoor antenna.)

Thank you very much. And thank you for "Le Show" and "American Rhythm."

Sincerely,
R.S., Red Bluff, CA

The huge effort that it takes to keep public radio alive in this rural, mountainous region does not involve a need or desire to dominate the non-commercial airwaves to keep other radio entities—public, religious, or otherwise—from being on the air. If there was not cooperation between many communities to build and pay for mountaintop transmitters and translators to serve those communities, no public radio would exist here at all. Dues to pay for national programs such as AfroPop and Le Show would be out of reach, financially, as would resources to bring you local shows such as American Rhythm. What an urban public station can accomplish with one transmitter, we must often do with many transmitters, translators, microwave links and other expensive complexities just to reach mountain valleys. It requires an extensive operation, and though that may lend the appearance of an empire, our motivation is service not conquest. Without the cooperation that exists to create JPR, there would be no public radio between Chico and Eugene.



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JEFFERSON OUTLOOK

Russell Sadler

The Managed Growth Experiment

It came in like a quiet wind on little cats' paws. It is so serious it has attracted the personal attention of Oregon Gov. John Kitzhaber. "It" is a growing disenchantment with Oregon's 25 year experiment with managed growth. A handful of environmental groups organized a grassroots meeting in Portland last month to discuss Oregon's growth pressures. Invitations went out to the usual suspects. The huge turnout of more than 600 people even surprised environmentalists.

Nearly 25 years ago Oregonians thought they had resolved the growth issue with Senate Bill 100 and the Land Conservation and Development Commission. Developers predictably claim Oregon's innovative land use regulation is a "failed experiment." Not surprisingly, environmentalists claim it is not enough. Developers continue challenging Oregon's policy of urban growth boundaries. Some environmentalists are countering with an attack on Oregon's policy of managed growth. There is serious discussion of limiting Oregon's population.

Despite Oregon's reputation as a no-growth state, growth has been a constant in Oregon history and is likely to remain so. In the fall of 1843, the Oregon Territory's European-American population increased 100 percent when Jesse Applegate's wagon train of 900 souls arrived in the Willamette Valley from Independence, Missouri.

Oregon's population boomed after World War II. In the 1950s the population grew 50 percent. It grew 30 percent in the 1960s and another 30 percent in the 1970s. This increased population pressure led to Oregon's existing land use laws and its now well-known policy of containing sprawl and

encouraging population growth within urban growth boundaries.

Following the 1980 recession Oregon started growing again at the same rate as the 1970s, about 3 percent a year. That growth slowed to about 1.6 percent a year each of the last two years, according to figures from Portland State University's Center for Population Research and Census.

Oregon's population actually declined by more than 50,000 early in the 1980s recession. The decline masks the fact that nearly 100,000 people migrated in and out of the state in the 1980s. The people who left were not at all like the people who came. The newcomers are leaving their mark on Oregon's political landscape. It is almost entirely a new cast of characters from the 1960s and 1970s growth battle.

Portland pollster Tim Hibbitts told the League of Oregon Cities recently that typically, sprawl is fought by two groups. One group is longtime Oregonians who believe they have found Eden and see growth as a threat to Paradise. The second group is newcomers from spoiled places who know they have found Eden and want to pull up the drawbridge.

Hibbitts says a surprising group has switched sides in the growth debate. Working people who are not benefiting from the economy are now no-growth or slow-growth advocates. They see further growth as a threat to their jobs because more people means more competition. Many are blue collar workers or workers in the poorly-paid service sector. Many hold two jobs to make ends meet. These working people were generally pro-growth in the 1960s and 70s. No

more, according to Hibbitts. "We have seen concern about population growth ratcheting up in our polls in recent years," Hibbitts told the League of Oregon Cities. Rhetoric at the environmentalists' grass roots conference in Portland suggests the concern will get heated.

"We have allowed the debate on growth to be defined as managed growth," said Andy Kerr, former head of the Oregon Natural Resources Council and now a private consultant. "But if planning is all we do, Oregon will simply be a better-planned California and Portland will be Los Angeles with Light Rail." Lake Oswego City Councilor Bill Atherton warned people who have seen their taxes go up and their quality of life go down have a sixth sense that things are going to blow. Atherton compared growth management policies with the rhythm method of birth control.

Gov. John Kitzhaber responded to this rhetoric with some of his own. He told the Medford-Jackson County Chamber of Commerce there are four options to treating the growing pains threatening Oregon's quality of life—no-growth policies, a recession, dropping all growth management or continuing to manage growth. Kitzhaber says the first three options do not bode well for the health of the patient. Kitzhaber prescribes controlled growth based on community-designed visions of their own future. The partisans in this debate often confuse economic growth and sprawl. Oregon's long-standing growth management policies limit sprawl to reduce the conflicts between agricultural, industrial and residential economic growth.

The problem with Dr. Kitzhaber's prescription is that the 1990s are not the 1960s and 1970s when each Oregon city had the autonomy to carry out its own prescription for managing its growth. In the Brave, New World of Sizemoregon cities, counties and school districts no longer have the same authority to ask local voters to finance the costs of growth as local residents see fit as they did in the three decades when the population exploded after World War II.

Ballot Measures 5, 47 and 50 stripped Oregon communities of much of the autonomy required to manage growth. In the 1950s and 1960s some Oregon communities relentlessly chased smokestacks in their search for economic diversification. Many of the same Oregon communities now relentlessly chase chip plants, offering multinational corporations tax breaks that shift the

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costs of growth onto the backs of existing business and residential taxpayers hemmed in by artificially created limits on local taxing authority.

Developers use political muscle to prevent local governments from shifting some of this public subsidy back onto those who profit from growth. It is not surprising a growing number of people are no longer enchanted with growth management policies that fail to stem the relentless shift of taxes from the politically well-connected to the residential property owner and the personal income taxpayer.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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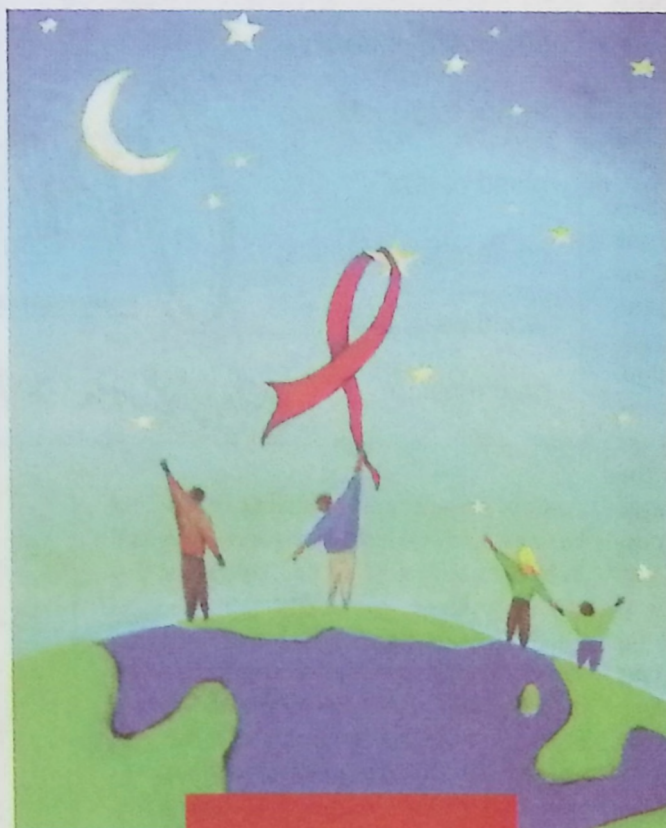
CLASSICS & NEWS

Caring for the Community:

The Southern Oregon Center for HIV Care

David Harrington was diagnosed with Human Immunodeficiency Virus (HIV) in 1993. "When I found out I was HIV positive, all I knew was that I was going to die. My doctor didn't know anything about HIV or AIDS. I couldn't find a doctor to talk to, and I didn't have contacts in the [HIV] community. I made an appointment to see another doctor, but the appointment was three weeks out. Every day I wondered if I would live to make that date. I made so many irrational decisions those first few weeks..." Scarce facts and the worst imaginings of his own mind made David's experience intensely traumatic. "At the time, I just didn't know what it really meant to have HIV."

What David and his doctor weren't aware of then was that a measure of peace of mind was literally only a few phone calls away. There are dozens of groups and organizations in Southern Oregon and Northern California providing HIV testing and prevention services, emotional support, and financial assistance. But with no central service provider in this extensive geographic region, and no primary care clinic focusing exclusively on the needs of people living with HIV or AIDS, rooting out resource information for doctor and patient was far more complicated than it even first appeared. In rural areas, AIDS services are often less visible and more widely disbursed than in the country's urban counterparts. Support groups come and go, and sometimes, elemental resources to help people living with HIV just aren't readily accessible without extensive knowledge of "the system." According to



NOT ONE OF US
IS IMMUNE,
GAY OR STRAIGHT,
MALE OR FEMALE,
OLD OR YOUNG.

Marcus Mitchinson, Program Coordinator for Southern Oregon Men's Outreach (SOMO) and past board member of the Siskiyou County HIV/AIDS Foundation, "People with HIV move in, realize there are very few services, and then move out." The net effect can be very discouraging for someone grappling with the pressing physical and emotional issues of HIV or AIDS.

The new Southern Oregon Center for HIV Care seeks to change all of that. A collaborative project between Providence Medford Medical Center and Medford Clinic, the Center for HIV Care was the brainchild of Dr. Stephen J. Clark. One of only three infectious disease specialists in a 10-county region, Dr. Clark found himself seeing a growing number of HIV-positive patients while becoming increasingly frustrated at not being able to provide the complete care they needed beyond merely treating symptoms of the disease. He sought an avenue to coordinate care among physicians and other HIV service organizations to provide patients with the most current information and treatment options. Dr. Clark envisioned a fa-

cility that would provide a continuum of care services, from medication management to assisting patients with obtaining health insurance or dealing with the emotional impact of an HIV diagnosis. He put together a proposal, and supported by both the hospital and the clinic, the Center quickly began taking shape. Community input and review of existing needs assessments contributed to the Center's initial design, and the project gained momentum with planning and outreach funding from a federal Ryan White CARE Act grant. The Center for

BY
Karen Carnival

HIV Care opened in the Providence Plaza Medical Complex in September 1997.

Dr. Clark serves as the Center's medical director and is assisted by Fran Adelman, R.N., HIV Patient Care Coordinator. The Center's core mission is to establish good coordination of patient care, with an emphasis on access to medications and education. While the Center doesn't offer medical care per se, it functions as a resource for both patients and physicians. (Dr. Clark continues to treat patients in his private practice.) "Anyone can call for an appointment, or physicians can refer their patients here," Dr. Clark explains. Fran continues, "We work closely with physicians so that patients can receive state-of-the art care without having to go through the layers of managed care. That doctor can maintain a relationship with the patient, the patient is comfortable, and they both get up-to-date care and knowledge about the disease and access to programs that provide them with medication."

Katherine Thurber is the Executive Director of the Providence Community Health Foundation, which raises funds to support programs of Providence Medical Center. She also serves on the Jackson County AIDS Task Force and as chairperson of the Red Cross HIV Committee. Katherine emphasizes that Providence Medical Center is committed to serving people with HIV or AIDS based on a strong adherence to the principle of compassionate care. "AIDS is a public health problem of international significance. More than 340,000 people have died of AIDS since 1981. If we were facing a similar epidemic of say, food poisoning, our whole country would have mobilized to deal with the root cause and prevent further cases. But this didn't happen with AIDS, and so it's up to the community to care for our sick and dying. The establishment of the Center for HIV Care enables us to better manage a complicated disease."

Complicated indeed. The face of HIV seems to be continually changing. In the 1980s, an HIV diagnosis could and often did result in a rapid and severe decline in a patient's health and eventual death from the opportunistic infections like tuberculosis or *Pneumocystis carinii* pneumonia. Though HIV may be carried in the body for a long time without disease progression, most people weren't getting tested until they were already symptomatic and entering later stages of full-blown AIDS. Doctors, unfamiliar with the "new" disease, found their treatment options limited and their

frustrations high. Social perception and polarized political perspectives complicated the already-complex medical issues of HIV and AIDS, for, in the early years, the people who were dying from AIDS were primarily gay men in urban areas. AIDS became inaccurately labeled as a gay disease.

More than 15 years later, both the treatment horizon and patient demographics have shifted. The development of two- or three- drug combination "cocktails" of protease inhibitors and nucleoside reverse transcriptase inhibitors seems to arrest and in some cases, reverse, the progression of the virus. People are getting tested earlier and

cause anti-retrovirals are relatively new, the long-term outcomes remain unknown. And, an asymptomatic HIV population brings forth a host of new issues to be dealt with. "People are likening HIV to diabetes. Both diseases require a lot of patient involvement and ongoing participation in disease management," reports Amie Jo Caccamo, an HIV Specialist with Merck Pharmaceutical Company in Portland. "As with diabetes, treatment programs are having to move more to a case management philosophy involving doctors, nurses, and social workers." Barbara Lemus of the California Department of Health Services Office of AIDS/HIV concurs. "Active case management improves access to care, and improves (community) health by keeping patients from reinfecting themselves or infecting others."

Which is exactly what the Center is advocating as a model of patient care: comprehensive case management that supports medical treatment. The Center provides some of these services directly; for instance, in a given day, Fran and Dr. Clark may strive to help a patient understand the importance of taking anti-retroviral medication as prescribed, distribute Ryan White Title I vouchers for financial assistance,

offer nutrition and wellness counseling, and always, provide patients with emotional support. A newsletter and a World Wide Web page offer information about the Center and related programs. But one organization simply can't do it all. Dr. Clark explains, "Our mission is primarily medical. Because we have a limited ability to deal with the psychosocial aspects of the disease, we are trying to work in collaboration, not competition." The Center relies on county health departments, HIV-related non-profit organizations and local support groups to continue prevention and education efforts, seeing its own role largely as a clearinghouse for referral information. Outreach to HIV-related organizations around the region helps avoid duplication and build bridges toward a care continuum. Dr. Clark continues, "We're educating resource specialists about existing resources."



Dr. Stephen J. Clark

The Southern Oregon Center for HIV Care

Providence Plaza, Suite 204
1698 East McAndrews Road
Medford, OR 97504
(541) 732-6206
e-mail: sochc@mcpc.com
<http://id.mind.net/~sochc>

Siskiyou County HIV/AIDS Foundation

P.O. Box 1756
Yreka, CA 96097-1756
1-800-HIV-0098

Southern Oregon Men's Outreach

c/o Lambda Community Center Association
56 Third Street
Ashland, OR 97520
(541) 488-6990
e-mail: LambdaCntr@aol.com

living longer. And, as the public is discovering, not one of us is immune, gay or straight, male or female, old or young. While gay men still form the largest at-risk population group, women and youth are becoming infected with HIV at an alarming rate. "We're seeing more women, and more intravenous drug users," says Dr. Clark. "We're also seeing people in earlier stages of the disease."

HIV is a disease of mixed messages. While there remains no cure, the new anti-retroviral cocktails are giving people who are infected a new lease on life and HIV is becoming known as a chronic manageable disease. But the drugs are expensive—as high as \$15,000 per year—and require strict compliance, lest missed dosages exacerbate the drug-resistant nature of the virus. Be-

CONTINUED ON PAGE 15

Local Modern Classics

Several classical composers make the State of Jefferson their home, building successful careers that defy conventional wisdom.



At first glance, it would seem unlikely that even one “art music” composer could find success in a region as remote and sparsely populated as the State of Jefferson, especially when less than two percent of the populace prefers classical music. This is, however, an uncommon state. At least half a dozen serious composers work here, beating the odds daily. Most amazing of all, these composers are managing to get their music performed in local concert halls. Who are these composers, and how have they found success? Each has a fascinating history.

BY
Nancy Golden

Todd Barton

Coming up this January is the world premiere of Todd Barton's *Shadow Teachings* with the Rogue Valley Symphony. He calls his short suite for string orchestra "an intimately personal piece that explores the interior dance between light and shadow." Conductor Arthur Shaw calls it "intensely romantic and evocative."



Todd Barton

Barton's career as composer for the Oregon Shakespeare Festival is unique in the United States. He caught his first over-the-fence glimpse of the theater when he visited Ashland with his college

roommate in 1968. Enchanted by the Green Show, he immediately sent off his application. He and his recorder got the job, and today he is the only full-time resident theater composer he knows of in this country.

The big question is, when does he sleep? Full-time at OSF means just that, but it accounts for only seventy percent of his composing hours. Half of the rest goes to fulfilling commissions, most recently from the Oregon Symphony, the Kronos Quartet, Cavani String Quartet, and violist Karen Elaine. The other half goes to "looking at the moment." *Shadow Teachings* came from one of these moments, as did his latest CD, *The New Music Daily*. For a solid month, he-who-never-sleeps was up and at 'em by 5:00 a.m. to compose a finished piece on "whatever I felt like in the morning. It made a great audio journal." The style? "Call it neo-pseudo-ethnic."

When he writes for the theater, style is the first consideration: the director may want original Barton that sounds so Mozartean audiences can't tell the difference. Writing for himself, however, "Expression comes first. I don't think style. I just start writing. The structure develops itself during the process. My own music tends to deal with textures and timbres, with sensual, soaring lines, and passionate dissonances. Sometimes the instrumentation is driven by a commission, but there's a lot of freedom within that. The best commissions let you go. They just tell you to say what you have to say."

The moments he's looking at right now are mainly vocal. His remarkable synthe-

sizer collaboration with soprano Christine Williams knocked the socks off the audience at the Arts Council of Southern Oregon awards dinner last October.

Charles R. Cassey

Last month the Rogue Valley Chorale premiered *Visions* by Charles R. Cassey. A newcomer to the area, Cassey wrote his Christmas cantata for large chorus, narrator, and orchestra, with Biblical text on the birth of Christ. Its sister work, an Easter cantata, is already waiting in the wings. Cassey chose "quasi-Classical" style for both pieces. "There's some dissonance in the orchestra, but the choral parts are strictly Classical. That's because I wanted the audience to feel comfortable and I wanted the music to be singable."

He knows about "singable" from years of performing operatic source music (the voice behind the star's face) for television, and from arranging "somewhere between 1,500 and 2,000" popular songs for school choral groups. Like Barton, he can write with equal ease in many styles. For 20 years in New York and 20 more in Los Angeles, he composed scores for movies and television. "The music literally leans on the picture, and you write in whatever style the picture calls for. I've done it all except rap! Because the transitions are so fast, you write without any key signature and include all the accidentals."

Disgusted by the giant traffic jam that is L.A. today, Cassey opted for "a contiguous state" a year and a half ago. "I don't like the desert, so I looked at the map, found Ashland, called the Chamber of Commerce, and decided that a town with a college, a Shakespeare Festival, and I-5 had to be OK." He commutes once or twice a month to do the music for Dick Van Dyke's current show, *Diagnosis Murder*, and he's in the sketch stage of a full-orchestra James Bond movie score that will be performed by the London Philharmonic.

Peter Sacco

I-5 brought another operatic tenor, the indomitable Peter Sacco, to the Rogue Valley

twelve years ago after an arsonist burned his California retirement home to the ground, along with a lifetime of original scores. Wending their way back from the trip they took to recuperate from disaster, he and his wife stopped in Ashland for dinner with an old friend. One music friend quickly led to another. Within weeks they had found a new home and, he says, "I was busy, busy, busy with music." And gardening. The steep scrub hillside that came with the house is now a blooming marvel.

Creativity pops from every pore of this lively man who has worked all his life in classical music—singing, teaching, and composing.

So far, he's written well over 300 serious musical works, 16 of them for orchestra, and many in jazz idiom. Last June the Palo Alto Chamber Orchestra played his *Introduction* and *Divertimento* for solo bassoon and string orchestra at their annual concert in OSF's Elizabethan Theatre. Sacco had heard the orchestra the year before, and the idea for the music blossomed that night. He wrote to the conductor, received a cordial go-ahead, and *voilà*, another premiere. The day we talked, he had just received a CD by the Slovak Radio Symphony Orchestra which includes two of his pieces, *Four Sketches on Emerson Essays* and *Flying Saucer Overture*.

Fred Palmer & Glenn Matthews

Long-time residents Glenn Matthews and Fred Palmer are better known as conductors and teachers than as composers, but they cast very tall shadows in music circles. An oboist, Matthews taught band, voice, and orchestra at what was then Southern Oregon State College for 50

years. Palmer was the college's first resident string instructor. Between them, they grew the Rogue Valley Symphony.



Peter Sacco



Glenn Matthews

CONTINUED ON PAGE 15

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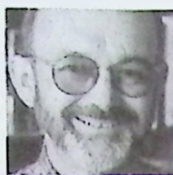
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NATURE NOTES

Frank Lang

Earwigs

Many creatures in the living world give humans the creeps, often because that is what the creatures do, creep. The earwig is such an organism. Where we worry about them creeping is, of course, into our ears, late at night, unknown to us.

We also worry about them creeping into the cabbage patch to munch on our fruits and vegetables or appear unannounced and certainly uninvited as added protein in some vegetarian dish. Like many of our fellow creatures on planet Earth, they are not always bad and often live out interesting useful lives.

We are most familiar with the common European earwig, *Forficula auricularia*, first introduced in the early 1900's. Our common earwig has an elongated shiny brown body with legs of even length and antennae at one end and a pair of horrific pinchers at the other. The males have larger curved forceps, while the female's pinchers are mostly straight. On their backs are two pairs of wings. One pair serves as a scale-like cover over the second large pair that are elegantly folded beneath, like origami. In spite of their wings, the common earwig is not a great flier. They are, however, rapid runners.

Earwigs are nocturnal, spending their days in humid hideaways under leaves, stones or bark. They prefer tight places, folds in old rags, between the pages of old damp newspapers where back and stomach touch. After a night of foraging they gather in groups sometimes numbering in the thousands.

Earwigs are greedy, eager eaters. Not only do they use their chewing mouthparts on tender plant parts, but they also eat all kinds of smaller insects including plant lice, fruit caterpillars, even fleas.

The strange forceps serve in defence, to grasp prey, to help unfold hind wings, and

in mating. Their social life is especially interesting. They mate indiscriminately in summer but often live monogamously in winter when mates share a burrow. In early spring the female lays forty to fifty shiny eggs. Her behavior changes. She runs off any intruder, including her mate. She pays close attention to the eggs, continually cleaning them by licking to remove fungal spores and other harmful microorganisms.



EVENTUALLY MOMMY,
WEAKENED BY HER MATERNAL
EXERTIONS, DIES AND IS
EATEN BY HER PROGENY.

If the nest is too wet or dry, she makes a new one and moves the eggs one by one. Once they hatch, mamma earwig looks after her young. If they stray too far, she brings them back. She washes them by licking. When larger, the young forage for food but

return to the nest. A lot of mother love it seems for such a lowly creature. Eventually mommy, weakened by her maternal exertions, dies and is eaten by her progeny.

If earwigs in your garden trouble you, you could resort to chemicals. Better yet take advantage of their enthusiasm for close places. Set out rags or damp newspapers around your garden and hope that large numbers of them will use them for daytime hiding places. Put on your dancing clogs and dance away. Another option? Put up with them and hope that they eat more harmful bugs than they do damage to your crops. Worried about sleeping tonight? Try ear plugs.



Dr. Frank Lang is a former Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Laura Love

Laura Love began her professional singing career at the age of 16, singing pop and jazz standards at the Nebraska State Penitentiary with some of her friends. She was a hit with the prisoners and liked the response from the audience. She knew singing was what she wanted to do.

Even before Laura Love discovered music was her life, she had it in her blood. Her mother was a singer in a jazz band and her father was a saxophone-playing bandleader.

When Laura Love walked out alone onto the stage at Carnegie Hall in October of 1994, she was an unknown to the audience, one of 30 performers invited to the first New York Singer-Songwriter Festival. She carried not an acoustic guitar, like most of the other participants, but a bright red electric bass. She plugged in and started to dance; her beaded braids flew about her face; her unique high-pitched voice soared over her deep groove funk bass lines...and the crowd went wild. According to John Pareles of the *New York Times*, "Laura Love stole the show, dancing to provide her own cross-rhythms and singing in a sharp, quavery, Celtic-derived style."

The trip from the Nebraska prison to the stage of Carnegie Hall wasn't an easy one for Laura Love. She never knew her father—in fact she thought he was dead until discovering his band performing in Kansas City when she just happened to be traveling through. Her mother, who had lied about her father's death, was in and out of institutions and eventually disappeared. Having settled in Seattle, Laura played in a grunge band that one reviewer called "annoyingly pointless." Stung by the criticism, Love quit and began writing her own music.

The result is African/Caribbean rhythms, tra-



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ditional acoustic instruments and intriguing harmonies woven into a style she calls "Afro/Celtic." She still plays that bright red bass.

Love took her unique blend of music to the road, trying to get a break in the music business. She stopped in the Rogue Valley at the Britt Festivals, opening shows for America and Michael McDonald. Her opening slot for reggae giants Steel Pulse in Southern Oregon University's McNeal Pavilion wowed an SRO audience.

Laura Love finally got her break at the Carnegie Hall performance. One of the pleasantly stunned audience members worked in the record industry and brought Love to the attention of Danny Goldberg, who was soon to be president of Mercury Records. Goldberg immediately signed Laura Love to a record deal and the result is *Octoroon*, a compelling album of 11 original songs.

The reviews of Laura Love's concerts speak of her energy and her blend of cultures. Alison Mayes of the *Calgary Herald* wrote, "The night's highlight, earning a standing ovation from the reserved crowd, was the soulful energy and musicianship of Laura Love's Afro-Celtic band from Seattle. It's tough to decide which was more mem-

orable, the percussion-fuelled dance numbers, the mournful, emotive blues, or Love's joyful showmanship."

Laura Love returns to the Rogue Valley on January 10, not opening for some other star, but taking the headline spot on the next concert in *VoxPOP: The Contemporary Singer/Songwriter Series*. Hers is the only show of the series to grace the large stage and audience of the Craterian Ginger Rogers Theater in Medford. Laura Love has indeed come a long way from the captive audience she debuted to at the age of 16.

BY

Tom Olbrich

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ONLINE

Joe Loutzenhiser

Shades Won't Help

No one can completely know the future, and that's what can make it so interesting. So many independent but paradoxically contingent factors act upon each other to plot our course through time. The challenge is to find the definable threads running through our past and interpolate them into the future. Such predictions can never be very accurate unless they are so broad that they lose all relevant meaning. The daily horoscope endures by this simple method. But in between the improbable details and useless generalizations, sometimes you can make a good guess. With that I humbly offer my Internet Prognostications for 1998.

The pace of Internet development will slow. 1997 was The Year of Hype. Java, network computers, push technology, web browsers, web servers, online services, online commerce, Internet security, and new core technologies were all plugged *ad nauseam*. 1998 will be put up or shut up time for these companies to show, not just tell, the value of these technologies. Delivering on a promise is not nearly so simple as making the promise and companies will struggle to promptly bring quality products to the market, significantly lengthening the fabled "Internet Year." This is not necessarily bad, for the slow-down will help bring the stability necessary for online banking and commerce and hopefully lead to overall higher quality software. Good software takes time to create, and the advent of the Internet, with its frenetic pace, has led to many buggy, ill-conceived products and the questionable practice of the public beta test.

We'll still be using modems, but they'll be faster. As annoying as using the Internet can be through a slow modem connection, it is unlikely that 1998 will offer affordable alternatives. There have been rumors that Ashland politicians are considering wiring the city for high speed Internet access. This is forward-looking and commendable, but

would take a while to implement. Most likely it will not be cheap either, with monthly charges more than the \$15.00 to \$20.00 people are accustomed to paying. Other high-speed connection alternatives, such as cable modems, ISDN, DSL, and satellite up-link, are not widely implemented and are cost-prohibitive for the home user. Fortunately, 56K modems will quickly become the standard, with most Internet Service Providers providing 56K service for about the same rate as previous 33.6K or 28.8K connections.

Email will become essential. Email will become a critical technology for business, along with the fax machine and telephone. It will become the preferred method of business communication, allowing us to avoid annoying voice mail systems. I would expect that by the end of 1998 at least 90% of those with a home computer would have an email account.

The computing industry will become permanently wedded to the Internet. In 1998 anything and everything that is developed by the computing industry will be Internet-related. The Internet will become the computing industry. As much as many of us had hoped that the Internet was just a fad, it will now become our primary method of non-verbal communication and the impetus for most of our computing advances.

Our First Amendment rights will be compromised even more. Now that we have an almost perfect medium for expressing our freedom of speech it will be challenged as never before. Freedom of speech has survived because it has never fully been in the hands of the people. Governments, religious groups, and corporations will attempt to censor and subsume the Internet as they have done with print, film, television, and radio.

Apple will release its next operating system (Rhapsody) and it will be very cool, but no one will want it. Like OpenStep,

from which it's derived, Rhapsody will be a technological masterpiece. Developers will commend Rhapsody, but then won't create software with it. Users will complain that Rhapsody does not behave like the MacOS, has poor backward compatibility with old Mac software, and retains too much of its Unix heritage (which is the antithesis of the Mac computing philosophy). Even so, it will be a moderate success but will further contribute to Apple's slow decline.

Windows 98 will be released late in 1998 and generally be well received. Microsoft will ship Windows 98 about one year after its initially schedule release date, which will be an improvement over the protracted development of Windows 95. About half the pundits will complain that Windows 98 is too big, too complex, and is more operating system than we really need. The other half will complain that Windows 98 did not improve enough on Windows 95 and it's just a ploy for Microsoft to collect upgrade dollars. Like most Microsoft operating systems it will be fairly user friendly, moderately powerful, and eminently useful. We'll all use it because nobody else can build a viable operating system for the Intel platform.

Microsoft will be increasingly successful and increasingly vilified. The Microsoft juggernaut will continue to gain momentum with only a few hiccups as it rolls over Department of Justice lawyers, Federal and State investigations, anti-Microsoft consumer advocate groups, and competitor's lawsuits. All others will be assimilated. Microsoft will still be our favorite scapegoat for just about everything. Americans are resentful of those who enjoy outstanding success and fearful of technology they don't understand. Regardless, Microsoft will continue to make practical, sometimes exceptional, software because they have an endless supply of money and are determined to dominate the industry. Microsoft will push the envelope of competition, skirting the fine line between ethical behavior and hard-core capitalism. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

CARING *From p. 9*

The Center's philosophies also embrace and encourage community involvement. "This is a disease process that affects everyone," says Fran. "If people come to the Center and want us to provide something for their children, the Center will respond. If someone from the gay community came to the Center and said 'we want a workshop on sexual awareness,' the Center will respond."

Take the case of David Harrington. Today, very much alive and well, David is the facilitator of Positive Actions, a group for people infected with and affected by HIV or AIDS. About forty men and women meet

regularly in space provided by the Center to discuss the many considerations of living with HIV, from how to maintain health insurance to what to tell their children about AIDS. A father himself, David sees this group as part of a forming network that he hopes will spare others his early trauma with HIV. "People are staying well now with HIV. They are going back to school, back to work. Through the Center, they can get the medical knowledge they need. No one should have to go through what I did."

If the Center for HIV Care has its way, no one will. ■

CLASSICS *From p. 11*

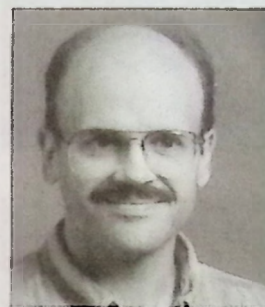
Soon after he arrived here in 1946, Matthews became conductor, arranger, and inspiration for the college's Little Symphony of Southern Oregon, an ensemble of about 35 musicians who played concerts in Ashland. Twenty years later, it was Palmer who brought the orchestra up to full size, formed the non-profit Rogue Valley Symphony Association, got funding, and extended performances to Medford and Grants Pass.

In retirement, Palmer has gotten downright serious about his composing. He writes for the music education market, as well as for himself. Three years ago, the Rogue Valley Symphony Winds premiered his *Quintet in F-minor for Winds*. "I'm always composing," says Matthews. His best-known piece, *Citation*, made its debut at the American Band College. He's working now on an overture and suite for concert band.

Mark Jacobs

The new kid on the block is Mark Jacobs, trombonist for the Rogue Valley Symphony. In 1995 he was one of ten composers invited to participate in the Ernest Bloch Composer's Symposium, where his piece *Zephyr* received its premiere. The next year, the Rogue Valley Symphony premiered *Mandala*, the first commission in the history of the orchestra.

For Jacobs, who calls himself an abstractionist, the tie between mathematics and music is an intimate driving force. *Mandala*,



Mark Jacobs

for instance, juxtaposes "time as a linear process and time as a cyclical process. It was written on the basis of four proportions of duration: those of 3, 4, 5, and 7. These numbers come to play in various aspects of the piece, including rhythm."

These composers form an uncommon group. Despite their individuality they have many things in common. For example, they're all expert instrumentalists, classically trained. Four of them have doctorates. And none of them work with an instrument at hand—scratch the image of Beethoven sitting at the piano working out the notes. Barton, Cassey, Matthews, and Sacco work "straight to paper" with an old-fashioned pencil, while Jacobs and Palmer write straight to computer. For them it's a powerful ally that Beethoven could never have imagined.

In the creative recesses of the State of Jefferson, there may be more classical composers poised for success in the State of Jefferson. Perhaps a year from now we can report on six more—and who knows, maybe they'll all be women! ■

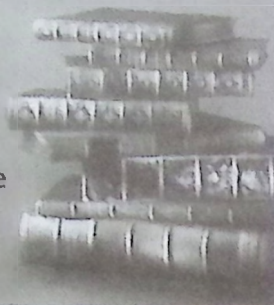
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LIVING LIGHTLY

Karen Amarotico

Restaurant Recycling

Oregonians can be proud of themselves for having successfully mastered the art of recycling. Most of us sort and recycle our "trash" and many have even gone one step further and started to compost food waste. Do you remember organizing the recycling area in your home? It probably began with an assessment of what items came into your house. Once that was done you set aside a part of a closet or your garage to collect your recyclables. Lastly, you took your recyclables to a depot or maybe your sanitation service picked them up for you. If you decided to compost, you added a compost bucket, beneath your sink perhaps, to collect kitchen scraps. By recycling and composting you have lessened the amount of trash going to a landfill and possibly lowered your garbage costs.

Many businesses have also incorporated recycling into their daily operations. For some it may be a matter of setting up bins to collect office paper, household scrap and newsprint. Other businesses require more effort to recycle, as in the case of a restaurant. When setting up a restaurant recycling program one encounters the same steps that are necessary at home but on a grander scale. First, examine the items that will be used at your establishment. You may consider purchasing in bulk rather than purchasing items in small packages. This "pre-cycling" decision will reduce your recycling needs and will often save you money.

At our restaurant/brewery a prominent item that needed attention was the spent barley malt remaining after the brewing process. Fortunately the grain retains much usefulness. A portion of the grain remains at the brewery for use in bread and pizza dough and the rest is picked up by a local farmer who uses it to feed livestock. When you consider that for each batch of beer over 600 pounds of spent grain is produced, you begin to see the importance of "recycling."

Another major trash ingredient that we have diverted is produce scrap that is created during food preparation. Produce arrives

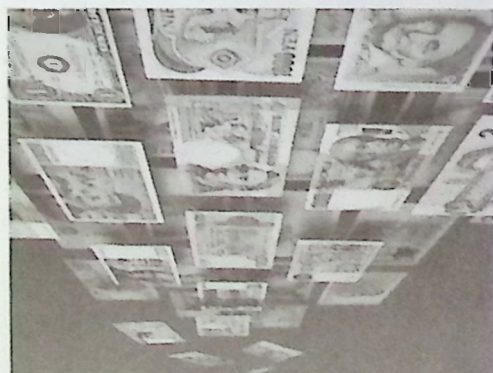
needing to be cleaned and trimmed. The resulting vegetable scraps and peelings are collected in buckets in the kitchen. The biggest hurdle here is old habits. It is important to train your staff to "think" compost as it is not typical for restaurants to compost and it is all too easy for staff to toss good compost material into a trash can. When the compost buckets are full they are transferred to 35 gallon outdoor roll-carts. These carts are picked up through an arrangement with Ashland Sanitary and are then delivered to local farmers who compost them. Since we have started this program we have diverted two carts a week from the landfill and put nutrients back in the soil. We are grateful to Ashland Sanitary for this service.

As with home recycling, restaurants must deal with cans, bottles, cardboard, plastic and returnables. The biggest challenges in this area are the rinsing, sorting and storage of these items. All recyclables need to be cleaned prior to storing. The time it takes to do this may seem like unnecessary time to an employee, especially since it takes only a second to toss a can or bottle into a trash can. Simplifying this process enhances participation by all concerned. Ideally, an area can be designated where cans or bottles can be stored until the end of a shift at which time they can all be sorted at one time. This may be a shift responsibility for a dishwasher or prep person.

Where you store your various recyclables will also take some thought. Try to select an area that is accessible to your staff yet will not create clutter and which is also accessible to the pickup service. Choose bins that are large enough to hold about a weeks worth of collectibles. Finally, arrange to have the items picked up or taken to the depot on a timely basis. You may choose to incorporate this task into a job description. It is important that your staff understand that you are committed to recycling and that they see you modeling this behavior.

Once you have implemented a recycling

CONTINUED ON PAGE 33



SOUND MONEY



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financial advice.

Saturdays at 8am & Sundays at 10am

News & Information

Jefferson Public
Radio and the
SOU Program
Board present

ONE WORLD



Susana Baca



Stella Chiweshe



Tish Hinojosa

Global Divas

**Friday, February
27, 8 pm**

Craterian Theater,
Medford



La Tania

**Saturday,
April 11, 8 pm**

Craterian Theater, Medford

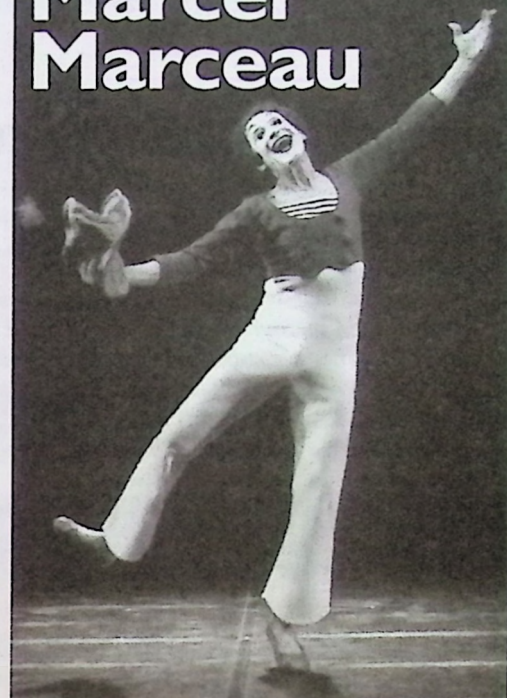
To order tickets:

By mail:
SOU Program Board, Tickets
1250 Siskiyou Blvd., Ashland, OR 97520

Phone:
541-552-6461 or
541-779-3000 (Craterian Events Only)

OnLine: www.jeffnet.org/performance

Marcel Marceau



Thursday, March 12, 8 pm
Craterian Theater, Medford



Tarika

Friday, April 24, 8 pm
SOU Music Recital Hall, Ashland

In person:
Cripple Creek Music, Ashland;
SOU Raider Aid; and Craterian Theater
Box Office (Craterian Events ONLY).

Fax: 541-552-6440

For More Information Call:
541-552-6461



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Once again the Classics and News Service will be ringing in the New Year with *New Year's Day from Vienna!* Direct from the historic Golden Hall of the Musikverein in Vienna, we'll hear the Vienna Philharmonic in their annual New Year's Day concert of Strauss family waltzes, polkas and marches. This annual New Year's Day concert has long been a tradition in both Vienna and the U.S. and this year's program will be conducted by Maestro Zubin Mehta. Join us at noon for this extraordinary program celebrating the beginning of the New Year.

News & Information Service

KSJK / KAGI

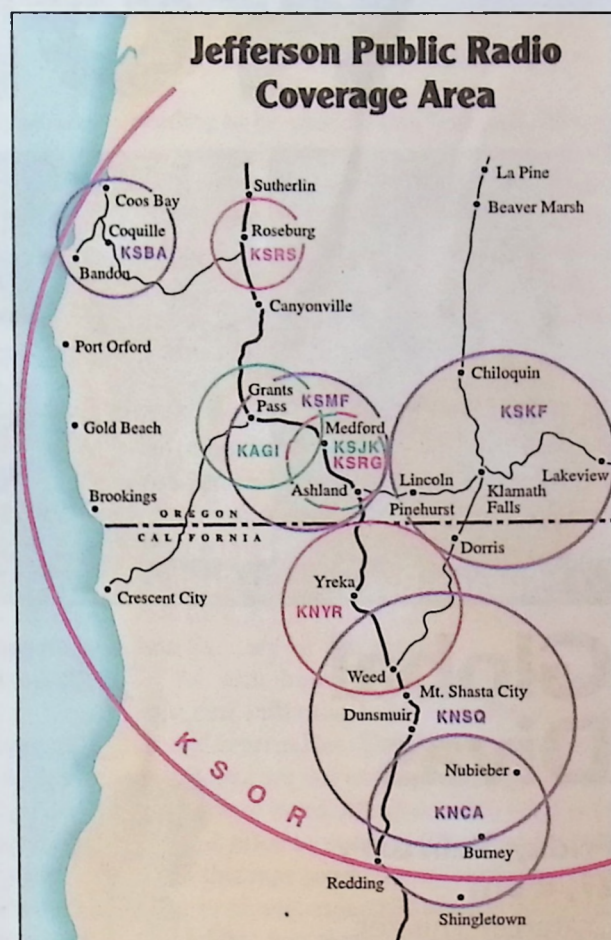
Coming this month, Saturdays on the News & Information Service get a make-over. Tune in for a block of entertainment programming reminiscent of old time radio. Remember when radio was king and TV was just a pipe dream? It's back! Beginning at noon join us for the fun and intelligent quiz show from the producer of *Car Talk*, *Wait Wait... Don't Tell Me*. At 1 pm we'll bring you 2 hours of musicians, writers, actors & more on the variety show *West Coast Live*. Starting at 3 pm attend public radio's quintessential audience program, *A Prairie Home Companion with Garrison Keillor*, featuring music, humor and of course Garrison's weekly "News from Lake Wobegon." And, in case you missed it, 5pm offers a repeat of *Wait Wait... Don't Tell Me*. Join us for all that's new on the News & Information Service.

Volunteer Profile: Gaye Lee Russell



If you're an early morning riser on Sundays you may have noticed a new voice on JPR—Gaye Lee Russell. Gaye Lee is no stranger to a microphone—she's been singing since she was two and a half years old. By 13, after teaching herself guitar, she began playing in coffeehouses and started putting together rock 'n' roll and R & B groups. Her career has included solo and group work from jazz to jingles and has taken her all over the West Coast. One of her fondest memories is of playing in the bicentennial celebration at the base of Mt. Rushmore.

Born and raised in Oregon, she's lived in Portland, Klamath Falls and Eugene. Now the mother of two, she's making a career change and has come to Ashland to attend Southern Oregon University. Gaye Lee is a Ford Scholar and is currently working on a degree in Communications, with an emphasis on Public Relations. She plans to continue on to get her masters degree. After getting used to the early morning rising time, her attitude about Sunday mornings is cheerful: "I'm thrilled to be on board at JPR and looking forward to being involved while I'm working on my degree at SOU."



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On-the-Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSOF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered	N. CALIFORNIA STATIONS ONLY:		10:00 Jazz Sunday
5:30 Jefferson Daily	10:30 California Report	2:00 Le Show	2:00 Le Show
6:00 World Café	11:00 Car Talk	3:00 Confessin' the Blues	3:00 Confessin' the Blues
8:00 Echoes	12:00 West Coast Live	4:00 New Dimensions	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)	2:00 Afropop Worldwide	5:00 All Things Considered	5:00 All Things Considered
Jazz Revisited (Fridays)	3:00 World Beat Show	6:00 Folk Show	6:00 Folk Show
10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	9:00 Thistle & Shamrock	9:00 Thistle & Shamrock
	6:00 American Rhythm	10:00 Music from the Hearts of Space	10:00 Music from the Hearts of Space
	8:00 Grateful Dead Hour	11:00 Possible Musics	11:00 Possible Musics
	9:00 The Retro Lounge		
	10:00 Blues Show		

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	9:00 BBC Newshour
8:00 Russell Sadler's Jefferson Exchange	7:00 As It Happens	8:00 Sound Money	10:00 Sound Money
10:00 The Derek McGinty Show	8:00 Russell Sadler's Jefferson Exchange (repeat of 8am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	2:00 Sunday Rounds
1:00 Monday: Talk of the Town		10:30 Talk of the Town	4:00 People's Pharmacy
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	5:00 The Parent's Journal
Wednesday: Journal of the Americas		12:00 Wait Wait... Don't Tell Me	6:00 Tech Nation
Thursday: Latino USA		1:00 West Coast Live	7:00 BBC World Service
Friday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	
1:30 Pacifica News		5:00 Wait Wait... Don't Tell Me (repeat of noon broadcast)	
2:00 The World		6:00 New Dimensions	
3:00 Fresh Air with Terry Gross		7:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232
1-888-NPR NEWS (tapes & transcripts)

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(707) 468-9830 1-800-935-8273
THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850
OREGON OUTLOOK / JEFFERSON EXCHANGE
RUSSELL SADLER
SOU COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

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YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Johnathon Allen.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Indianapolis On-the-Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates January birthday

First Concert

- Jan 1 T Overtures for a New Year
- Jan 2 F Balakirev: * Symphony No. 1 in C
- Jan 5 M Rachmaninov: Suite No. 1 for Two Pianos, *Fantasie Tableau*
- Jan 6 T Bruch: * Eight Pieces for Clarinet, Viola, and Piano, Op. 83
- Jan 7 W Poulenc: * Concert Compêtre for Harpsichord & Orchestra
- Jan 8 T Moeran: *In the Mountain Country*
- Jan 9 F Vaughn Williams: *The Lark Ascending*
- Jan 12 M Tchaikovsky: *Swan Lake*
- Jan 13 T Kalinnikov: * Symphony No. 1 in G minor
- Jan 14 W Smetana: *Vlatava*
- Jan 15 T Villa Lobos: *Bachianas Brasilieras*
- Jan 16 F Chabrier: * Suite Pastorale
- Jan 19 M Martin Luther King Day: Music About Freedom
- Jan 20 T Piston: * *The Incredible Flutist*
- Jan 21 W Chausson: * Trio for Piano, Violin, and Cello Op. 3
- Jan 22 T Dvorak: Serenade for Strings
- Jan 23 F Della Joia: * *The Triumph of St. Joan*
- Jan 26 M Lalo: * Cello Concerto in D minor
- Jan 27 T Mozart: * Clarinet Quintet in A Major
- Jan 28 W Mozart: Piano Concerto, K. 482
- Jan 29 T Delius: * The Florida Suite
- Jan 30 F Schubert: * *Trout Quintet*

Sisklyou Music Hall

- Jan 1 T Vieuxtemps: Violin Concerto No. 3 in A
- Jan 2 F Pleyel: Symphony in A
- Jan 5 M Bruch: * Scottish Fantasy for Violin and Orchestra
- Jan 6 T Poulenc: * Concerto in G minor for Organ, Strings and Timpani
- Jan 7 W Dvorak: Double Concerto
- Jan 8 T Vivaldi: Violin Concertos, Op. 8
- Jan 9 F Weber: Grand Duo Concertante
- Jan 12 M Telemann: Violin Concerto
- Jan 13 T Tchaikovsky: Symphony No. 2 *Little Russian*
- Jan 14 W Khachaturian: Concert Rhapsody in D flat
- Jan 15 T Mozart: Symphony No. 41 in C
- Jan 16 F Brahms: Concerto for Violin in D major
- Jan 19 M Chopin: Piano Concerto No. 1
- Jan 20 T Dvorak: *The Wild Dove*
- Jan 21 W Haydn: Symphony No. 100 *Military*
- Jan 22 T Rimsky-Korsakov: Symphony No. 3 in C major
- Jan 23 F Wild: *Doo-Dah Variations*
- Jan 26 M Tchaikovsky: *Souvenir de Florence* Op. 70
- Jan 27 T Elgar: Cello Concerto in E minor
- Jan 28 W Falla: *Nights in the Gardens of Spain*
- Jan 29 T Prokofiev: Waltzes, Suite for Orchestra Op. 110
- Jan 30 F Herbert: Cello Concerto No. 2

HIGHLIGHTS

The Metropolitan Opera

Jan 3 *Boris Godunov* by Mussorgsky 10:00 AM Start Time. Olga Borodina, Samuel Ramey, Sergej Larin, Constantin Pluzhnikov, Sergei Leiferkus, Anatoli Kotscherga, Vladimir Ognovenko; Valery Gergiev, conductor

Jan 10 *Peter Grimes* by Britten Carolyn James, Philip Langridge, Alan Opie; David Atherton, conductor

Jan 17 *The Rake's Progress* by Stravinsky Dawn Upshaw, Stephanie Blythe, Jerry Hadley, Samuel Ramey, David Pittsinger; James Levine, conductor

Jan 24 *La Cenerentola* by Rossini—Met Broadcast Premiere. Jennifer Larmore, Ramon Vargas, Alessandro Corbelli, Simone Alaimo, Michele Pertusi; James Levine, conductor

Jan 31 *Capriccio* by Richard Strauss—Met Broadcast Premiere. Kiri Te Kanawa, Kathryn Harries, David Kuebler, Simon Keenlyside, Wolfgang Brendel, Jan-Hendrick Rootering; Andrew Davis, conductor

St. Louis Symphony

Jan 3 Tchaikovsky: *Romeo and Juliet*, Fantasy Overture; Mozart: Violin Concerto No. 3 in G Major; Tchaikovsky: Symphony No. 5; Hilary Hahn, violin; Hans Vonk, conductor

Jan 10 Debussy: Rhapsody for Clarinet and Orchestra; Ravel: Piano Concerto in G Major Piano, Concerto in D Major (Left Hand); Bizet: Symphony No. 1 in C Major; George Silfies, clarinet; John Browning, piano; Hans Vonk, conductor

Jan 17 Barber: Violin Concerto; Mahler: Symphony No. 1; Joshua Bell, violin; Hans Vonk, conductor

Jan 24 Mozart: Symphony No. 40; Felix Mendelssohn: Concerto for Two Pianos and Orchestra; Janacek: *Taras Bulba*; Ravel: *Bolero*; Katia and Marielle Labèque, pianos; Libor Pesek, conductor

Jan 31 Mozart: Symphony No. 41; R. Strauss: *An Alpine Symphony*; Marek Janowski, conductor



The Metropolitan Opera's production of *Boris Godunov* will be broadcast January 3 on the Classics & News Service.

St. Paul Sunday

Jan 4 Leslie Shank, violin; Joseph Hagedorn, guitar Turina (arr. Hagedorn): Five Gypsy Dances, Op. 55; Corelli: Sonata Op. 5, No. 3; Piazzolla: *Histoire du Tango*

Jan 11 The Elkina Sisters, duo pianos Mozart: Larghetto and Allegro; Chopin: Rondo, Op. 73; Rachmaninoff: Suite No. 1, Op. 5, *Barcarolle, Night of Love*; Mozart/Liszt: *Fantasia on Don Giovanni*

Jan 18 Jorja Fleezanis, violin; Kenneth Broadway, piano; with composer Nicholas Maw. A program featuring the world premiere of a solo violin sonata by celebrated British composer Nicholas Maw and commissioned by Public Radio International. Nicholas Maw: Sonata for solo violin; Bartok: Sonata for violin and piano, No. 2; Bartok: Hungarian Dance

Jan 25 The Debussy Trio Debussy: Sonata (La Deuxieme); Donald Crockett: from *Short Stories: Melancholy*; Roger Neill: *Kumbosora, A West African Rhapsody*; Mayes: *Twelve Days in the Shadow of a Miracle*; Ian Krouse: *Tri Chairde (Three Friends)*

Selected Shorts

Jan 4 *Wanting An Orange* by Larry Woiwode, read by Michael Keck; *The Way Things Always Happen* by Rand Richard Cooper, read by James Naughton

Jan 11 *The Sphinx* by Edgar Allan Poe, read by Kathleen Widdoes; *A Gravestone Made of Wheat* by Will Weaver, read by John Shea

Jan 18 *The Lost Decade* by Scott Fitzgerald, read by David Margulies; *In The One-Eyed Giants' Cave* by Homer, read by Thomas Gibson

Jan 25 *Sister Rachel's Narrative* by Richard Elman, read by Eleanor Reissa; *Second Hand Man* by Rita Dove, read by Audra McDonald; *I Live On Your Visits* by Dorothy Parker, read by Celeste Holm

Jan 30 *Bingo* by Davida Adedjouma, read by Hattie Winston



URL Directory

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Best Foot Forward
<http://www.jeffnet.org/bestfoot>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.jeffnet.org/chateaulin>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

ESPI
<http://www.jeffnet.org/espi>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org/jnet.html>

City of Medford
<http://www.ci.medford.or.us>

Rogue Valley Symphony
<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products
<http://www.spentgrain.com>

White Cloud Press
<http://www.jeffnet.org/whitecloud>

Rhythm & News Service

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KSKF 90.9 FM
 KILMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am Monday-Thursday: Jazz

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz. Hosted by Patricia Enzel.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Classics & News

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by Kelly Minnis and George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyng brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Afropop Worldwide

- Jan 3** **Colombian Roots** explores the rich Afro-Colombian styles of vallenato, cumbia, gaita and others.
- Jan 10** **The Art of Collaboration with Ry Cooder** features an extended visit with guitar wizard and student of American roots music Ry Cooder.
- Jan 17** **Baaba Maal and Mansour Seck Acoustic:** two of Africa's most brilliant artists.
- Jan 24** **African Islands** is a musical voyage starting in the archipelago of Cape Verde, then down the West African coast to Sao Tome, around the Cape of Good Hope to Madagascar, and up the East African coast to Zanzibar.
- Jan 31** **The Mediterranean: A Cultural Sea** explores the waterways of this ancient cauldron of civilization where Egyptian, Greek, Roman, Berber, Arab, Gypsy, Jewish, Spanish and other cultures rubbed off one another, creating an ongoing sonic melange.

Marian McPartland's Piano Jazz

- Jan 4** TBA
- Jan 11** Jazz master **Barry Harris**
- Jan 18** Horn player **Roy Hargrove**
- Jan 25** The late great tenor saxophonist **Bud Freeman**

New Dimensions

- Jan 4** **Exercising your Spirituality** with Khephra Burns and Susan Taylor. Is the spiritual path a solitary walk toward inner peace? Kepura Burns and Susan Taylor bring up the possibility that spirituality is more than that: "Maybe it's about accepting challenges—diving into the wreck, getting involved and doing something.... those very challenges present the opportunity for us to develop and grow." Burns and Taylor will show you the way to "take the reins of your life in your own two hands" and find the fulfillment that comes, not from acquiring more and more material things, but from being useful in the world.
- Jan 11** **Synchronicity** with Vic Mansfield. Vic Mansfield discusses what synchronicity is, its parallels with quantum mechanics and perhaps why it shows up in our lives: "In some sense, final cause is operating in synchronicity—there seems to be something impelling us to come to some sort of resolution with our problems." Mansfield delves into the complex issues of synchronicity and quantum mechanics in terms we can all understand.
- Jan 25** **The Sound of Creativity** with Julia Cameron and Tim Wheeler. Tim Wheeler is one of the founding members of The Eurythmics, and an internationally noted composer, flautist and pioneering sound healer. He joins writer Julia Cameron to explore how music can enhance your creative powers. "If we are willing to enter into sound, allow sound into our lives, begin to make sounds, our creative powers become so much larger," according to Cameron.

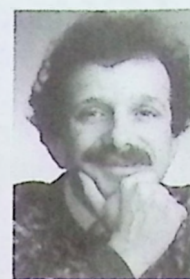
Confessin' the Blues

- Jan 4** From the "B" Stacks
- Jan 11** Great Stuff I Don't Often Play
- Jan 18** From the "C" Stacks
- Jan 25** He's My Guy—Buddy Guy's Latest Releases

Thistle & Shamrock

- Jan 4** **Cut The Rug** Dancing music from Scotland, Ireland, Wales, Brittany, and the United States, with Shooogenifty, De Danann, Mabsant, Natalie MacMaster, Kevin Burke's Open House, and more.
- Jan 11** **Savourna Stevenson** Scottish harpist and composer Savourna Stevenson
- Jan 18** **Celtic Voices** singing in the ancient native languages of the Celtic world...from Ireland to Scotland, from Wales to Galicia, including: The Poozies, Leilia from Galicia, Clannad of Ireland, Mabsant of Wales, and Scot singer/songwriter Dougie MacLean.
- Jan 25** **The Songs of Robert Burns** Marking the anniversary of Scotland's National Bard's birth in 1759, we'll browse through a few of the 368 songs he collected or composed.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

PLUM & GINGER GLAZED CHICKEN

(serves 2)

- 2 Boneless, skinless chicken breasts
- 4 Plums
- 2 tsp. Ginger root, finely grated
- 2 Tbsp. Brown sugar
- 1/2 tsp. Ground black pepper
- 1/2 tsp. Paprika
- 1/2 Cup Water

Preheat oven to 350 degrees.

Cut plums into 1/4-inch slices. Mix plums with water, sugar and ginger in a baking dish. Place chicken breasts on top of plums; sprinkle with pepper and paprika. Spoon plum sauce over chicken.

Bake for 30 minutes. Turn over chicken breasts. Spoon sauce from dish over chicken breasts. Cook for another 30 minutes.

Arrange plums around chicken on serving dish. Serve with plum sauce on top of chicken.

Calories 19% (388 cal)
Protein 71% (36 g)
Carbohydrate 9% (32 g)
Total Fat 5% (3.7 g)
Saturated Fat 3% (0.82 g)
Calories from: Protein: 47%
Carbohydrate: 42%; Fat: 11%.

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Story ideas for our daily newsmagazine, *The Jefferson Daily* (daily@jeffnet.org)
- Questions about programming volunteer opportunities
- Comments about our programming

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e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a JPR member or program underwriter
- Questions about making a planned gift to benefit JPR
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- Questions about fundraising volunteer opportunities
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General inquiries about JPR:

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- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

The Derek McGinty Show

Since 1991 McGinty has hosted an award-winning lively call-in program featuring distinguished guests from the worlds of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

Russell Sadler's Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Walt Wait...Don't Tell Me

This new weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. The program is brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of Car Talk.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm

**A Prairie Home Companion
with Garrison Kellor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always the high point of the program.

5:00pm-6:00pm

Walt Wait...Don't Tell Me

Repeat of 12 noon broadcast.

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-4:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

4:00pm-5:00pm

People's Pharmacy

5:00pm-6:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

6:00pm-7:00pm

Tech Nation

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

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Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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JEFFERSON ALMANAC

Diana Coogle

Contemplating 1998

On the threshold between '97 and '98, I look backward towards the one and forward towards the other, as one is apt to do near New Year's Day. Looking back, there's that 7 with its sharp, left-brain directness, its military salute: "Yes, sir!" "Aye-aye, Captain!" Oh, so exacting!

I'm tired of left-brain work, and look forward! What fun is promised by that 8! Loop-de-loops, like flying model airplanes or riding in the barrel at Ashland's Lithia Park playground. Or like M.C. Escher's drawings of hands drawing each other, stairs winding up and down forever, fish becoming birds becoming fish becoming birds. With a slight roll on its side, 8 even becomes infinity—on and on and on, a line that rolls on forever, endlessness itself. Away with the staid and correct 7, which, staring us in the face a year ago, forced us into no-nonsense, how-are-you-going-to-pay-the-bills thinking. Welcome to the beautiful 8, whose loops and curls offer a world of imagination and fun, without limits to possibilities.

Of course, the most exciting thing about that 8 is its closeness to that 0. Pinch off the bottom left half of the 8, leaving a bit of line to keep it grounded, and behold 9! But then clip off that stem, and there is that big fat 0, which in this case is not a nothing but an everything. It will instantly triple and—the millennium! Ta-da!

So 8 is the countdown to the year 2000 with all those empty, promising zeros. They can be filled with anything. If the 1900s saw Nazi horrors and militant terrorists, ethnic cleansing and a planet polluted; if the 1870s saw social deprivation amid rampant industrialization, and the 1700s bloody revolutions, and the 1600s the burning of witches, and the 1500s... enough. We've remembered enough to look at the emptiness

in all those zeros, take a deep breath, and promise to do better in the new millennium.

So maybe 8 is the last lark before we have to get serious and start filling the coming zeros with a better world. But there is something insidious about 8. It's easy to lose ourselves in fun stuff.

It's easy to fall into the illusion of infinity. My parents, 83 and 91 years old, are in remarkably good health and mental alertness. My father still works hours in his wood shop; my mother still teaches faux painting techniques and paints everything she can get her hands on.

They planned a trip to

Mexico this winter and are going to Italy this spring. This good health had me rolling along in an infinity illusion—not that I expected them to be around forever—but that I didn't have any reference for an end point. Then I realized one day, just before I lost sight of the sharp alertness of 7, that even if my father lived to be 100 years old—and though general statistics argue against this longevity, his good health argues for it—even if he did live to be 100 years old, if I went back to Georgia to visit my parents once a year, every Christmas, say, I would still only see him nine more times. The thought was enough to knock me out of my crazy 8. Infinity doesn't apply to our earthly lives. I must make sure I never miss an opportunity to see my parents. Time goes on forever only mathematically; possibilities are not endless, and it is up to us to see that 0 doesn't mean nothing. ■

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

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ROGUE VALLEY

Theater

◆ The Theatre Arts Department at Southern Oregon University opens the first production of its new Second Season of plays on January 22 at 8pm. *The Fairy Tale Project* is a fantasy play based on a Grimm's fairy tale, *The Singing Soaring Lark*, a story of a young maiden's journey to find her love and everlasting happiness. The performance will use masks stylized to tell the story. The project will be directed and co-designed by Jamie Peck, an actor with the Oregon Shakespeare Festival and a specialist in mask design and construction. The play shows through January 25 at 8pm. Tickets are \$6 for general seating and are available by calling the SOU Theatre Arts Box Office. (541)552-6348

Music

◆ Jefferson Public Radio and the Southern Oregon University Program Board continue *Vox POP: the Contemporary Singer/Songwriter Concert Series* with two different concerts. First, the Laura Love Band on Saturday, January 10 at 8pm at the Craterian Theater in Medford. See the Spotlight section of this issue for more details. Tickets are \$20/\$16/\$12, available at Cripple Creek Music in Ashland, SOU Raider Aid and the Craterian Theater Box Office. Then, the series continues with Greg Brown and Kelly Joe Phelps in two performances on Friday, January 30 at 7:30pm and at 9:30pm in the SOU Music Recital Hall. Tickets are \$21/\$13 available at Cripple Creek Music, Ashland, and SOU Raider Aid. For more information call (541)552-6461. Online: www.jeffnet.org/performance.

◆ Rogue Valley Symphony's third concert series features the world premiere of Ashland composer Todd Barton's suite for strings, *Shadow Teachings*, and brings violinist Stephanie Chase back for her third appearance with the orchestra. She will play Beethoven's Violin Concerto. Also on the program are Brahms' *Variations on a Theme by Haydn* and Tchaikovsky's *Marche Slav*. Performances at 8pm on January 30 at First Assembly of God Church in Grants Pass, 8pm on January 31 at South Medford High School in Medford, and 4pm on February 1 at SOU Music Recital Hall in Ashland. Ticket at the door or by phone, (541) 770-6012.

◆ Rogue Valley Symphony's Saturday morning Discovery Concert for children and their families features dancer Suzanne Seiber as the apprentice in Dukas' *The Sorcerer's Apprentice* with a troupe of local children dancing the multiplying brooms. Also on the program, Tchaikovsky's "Marche Slav" and excerpts from Brahms' "Variations on a Theme by Haydn." One performance on January 31 at South Medford High School in Medford. Free refreshments and meet the musicians at 9:30am; concert starts at 10:30am.

Tickets at Home At Last in Ashland, Fidelity Quick Print in Central Point, Brownell's in Grants Pass, Britt Festivals Box Office in Medford, or at the door.

◆ The Rogue Valley Opera will present Johann Strauss' bright and witty operetta *Die Fledermaus* (or *Revenge of the Bat*) in English at the Craterian Ginger Rogers Theater. A perennial New Year's favorite in such houses as New York's Metropolitan Opera, *Die Fledermaus* offers an evening of beautiful music, funny spoken dialogue, and marvelous dancing. The story is one of revenge for a previous practical joke and includes mistaken identities, romantic interludes, and a grand party featuring a joyful chorus in praise of champagne. Following the performance on New Year's Eve will be an actual



Celtic harpist Patrick Ball performs in Ashland January 17.

party, also featuring champagne, music, food and dancing. The production will be directed by Douglas Nagel and conducted by Lynn Sjolund. Featured will be Cynthia Fisher as Rosalinde, Erik Connolly as Eisenstein, Patricia Leines as Adele, Richard Lippold as Falke, and Roger McCracken as Frank. Also featured will be the State Ballet of Oregon under the direction of Diane Hyrst. After its opening at 8pm on New Year's Eve, the performance will again be presented on Saturday, January 3 at 8pm, also at the Craterian. Then an abbreviated version of the production will be taken to various local schools to introduce children to the joys of opera. Tickets are available through the Craterian Ginger Rogers Theater Box Office. For the New Year's Gala, which includes champagne and hors d'oeuvres, admission is \$50 a person. For the January 3rd show, admission is \$20 for adults and \$10 for students. (541)779-3000

◆ St. Mark's Episcopal Church, Fifth and Oakdale, Medford will present A Concert of Holiday Music on January 3 at 7:30pm. Featured will be

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 250 Siskiyou Blvd., Ashland, OR 97520.

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts

SONOS, a professional handbell ensemble from the San Francisco area. Free. On January 4 at 10am, the ensemble will perform A Christmas Service of Lessons and Caroling. (541)773-3111

◆ The Jefferson Baroque Orchestra and Chorus, lead by music director and baroque violinist Rob Diggins, will perform a program of festive music by J.S. Bach for its winter concert. Featured will be part one of the Christmas Oratorio for soloist, chorus and orchestra. Joyce Johnson-Hamilton will be the baroque trumpet soloist, joined by Nick Tennant for the celebrated bass aria with trumpet *Grosser Herr, O Starker Koenig*. Peg Bowden will perform Bach's elaborate kettle-drum solos. Other soloists will include alto Pat O'Scannell, soprano Kay Hilton, oboist Marsha Taylor and flutist Sherril Kannasto. Sherril will also be the soloist

for Bach's Second Orchestra Suite. The final work on the program will be the demanding Fourth Orchestral Suite. Both Concerts will be preceded by a lecture on Bach's travails and triumphs in Leipzig and a demonstration of some of the instruments for which he composed. The lectures will take



Patricia Leines performs Adele in Rogue Opera's production of *Die Fledermaus*.

place in the concert halls at 7pm, the concerts at 8pm: Friday, January 9, Newman United Methodist Church, 6th & B, Grants Pass; and Saturday, January 10, at First United Methodist Church, 175 N. Main, Ashland. Tickets are \$15/\$12.50 and are available at The Book Stop, Grants Pass; Cripple Creek Music, Ashland; at the door and by calling. (541)592-2681

◆ Celtic harpist Patrick Ball appears in his one-man musical-theater piece *O'Carolan's Farewell to Music* on Saturday, January 17 at 7:30pm at the Unitarian Fellowship, 4th and C, Ashland. Co-written by Peter Glazer of *Woody Guthrie's American Song* fame, the piece is based on the life of Turlough O'Carolan, Ireland's most famous harper and composer who lived from 1670 to 1738. Tickets are \$9 in advance and \$11 at the door and are available at Cripple Creek Music or by calling. (541)482-4154

◆ Chamber Music Concerts presents The Ying Quartet on Saturday, January 17 at 8pm at the Craterian Ginger Rogers Theater in Medford. Featured will be Shumann's Quartet No. 3 in A Major, Op.41, Beethoven's Quartet in F, Op. 135, No. 16, and Verdi's Quartet in E Minor. Tickets are \$21/\$19. Call for information. (541)552-6154



Works by Cody Bustamante will conclude the "Artists Who Teach and Mentor" series at the Rogue Gallery in Medford.

◆ Craterian Performances continues its inaugural season with the Dallas Brass on Sunday, January 18 at 7pm at the Craterian Ginger Rogers Theater in Medford. The instrumental ensemble performs a pops concert, offering an array of popular songs. Tickets are \$19/\$16/\$13 and are available at the Box Office or by calling. (541)779-3000

Exhibits

◆ Valley Art Gallery presents its Holiday Show through January 3. The gallery features work in all media by Southern Oregon Society of Artists. The public is invited to the showing at 323 _ East Main (behind Medford Interiors), Medford. (541)770-3190

◆ Rogue Gallery & Art Center presents *Artists Who Teach and Mentor VI* featuring Cody Bustamante, and paintings, prints, drawings, and sculpture from January 23 through February 28. Opening Reception: Friday, January 23, 5pm til 7pm. Artist's Talk: January 23. Visiting Artist, Drop in and Draw: Wednesday. Rogue Gallery & Art Center hours Tuesday, Thursday, Friday from 10 am until 6 pm; Saturdays from 11am until 3pm. Located at 40 South Bartlett St., Medford. (541)772-8118



Greg Brown performs January 30 with Kelly Joe Phelps as part of the VoxPop Singer/Songwriter series.

in this one man show, was hospitalized while on tour and forced to cancel his Northwest tour until January. Tickets for the November date will be honored. For information call. (541)884-LIVE

KLAMATH FALLS

Theater

◆ Ross Ragland Theater Performing Arts Center presents *Pat McManus, Endlessly Grousing* on Saturday, January 17th at 7:30pm. The comedy, based on McManus' books, was originally scheduled in November. Tim Behrens, the actor

ROSEBURG

Exhibits

◆ In the Hallie Brown Ford Gallery, the Umpqua Valley Arts Association presents *Touch the Oregon Woods*, a collection of fine wood-work created from native Oregon woods by the

CONTINUED ON PAGE 33

Fresh Air

Terry Gross

provides a lively look at entertainment and the arts, combined with

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News & Information



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News & Information



RECORDINGS

Tom Pain

Making the Old New

One of the most enjoyable parts of preparing the music for *The Blues Show* each Saturday on Jefferson Public Radio is making my selections for the New Blues Review. I always wonder which will stand the test of time. There's new blues imitating the old, improving previous versions, aping and innovating, integrating other kinds of music. Thirty years ago Jimi Hendrix and Paul Butterfield with Mike Bloomfield were new artists who innovated and improved and passed away. A generation later Stevie Ray Vaughn was the new kid in town, polishing, covering and innovating while making the blues accessible to

another rock generation without losing any authenticity. Stevie Ray left us too, passing his axe to the likes of Melvin Taylor and Jean Paul Bourelly. Albert King's big shoes may well be filled by his grandson Jimmy. It's the musical expression of modern times using a classic format. After Jimi Hendrix covered "Killing Floor" and "Mannish Boy," the blues would never be the same. Who will be next to inspire such awe?

Cover version of songs have had different meanings over time. In white radio of the 50's and 60's, covers were note-by-note imitations of rhythm & blues and rock-'n'-roll songs by black artists that were re-recorded by white artists to be sold to white teenagers. Now, a cover refers to different artists—regardless of color—recording many different versions of the same song, often as a tribute to the original artists. For example, the Paul Butterfield Blues Band repertoire of covers included classic blues songs by the likes of Muddy Waters, Willie Dixon and Allen Toussaint (his "Mary Mary" was also covered by the Monkees). Arguably the Butterfield band's masterpiece was the album *East West*, with Bloomfield and Elvin Bishop trading Ravi Shankar-inspired gui-

tar licks, along with Butterfield's soaring harp work on the title cut. It was innovation reflecting the spirit of the times; it also retained respect for the masters.

Mike Bloomfield teamed up with Al Kooper in the late 60's to cover "Don't Throw Your Love On Me So Strong" by Albert King, which was recently covered again by Melvin

Taylor. King was one of the blues masters to prosper in the flower children's ultimate rock venues, Bill Graham's Fillmores East and West. Though the basic song remains the same from King's original soulful Stax Records treatment to the raucous version recorded live by Bloomfield at The Fillmore, to the so-

phisticated Melvin Taylor excursion, each version stands alone.

Another song with many versions of merit is the Otis Rush classic "All Your Love." I discovered a gem of a version recorded in 1964 by Magic Sam on a blues sampler from last year—the tune has a wonderful sense of urgency provided by the expressive playing of some anonymous Hammond B3 player. Compare it with Rush's own take from his 1969 album *Door to Door* (my favorite blues album) with its soulful guitar licks complementing Bob Neely's tasty tenor sax. Or compare it with Melvin Taylor's cover, which is authentic yet again a more sophisticated version imbued with displays of his guitar mastery. The "same" song is expressed in three completely different manners.

These classic artists have continued to make the old new. After leaving the Butterfield band, Elvin Bishop came out with a rocking version of "Don't Lie To Me." Then Al Kooper surfaced this year to bring his keyboard wizardry to the song on the recent Jimmy Vivino and The Rekooperators outing. It is much smoother and mellower—definitely not a note-for-note cover any more

than Butterfield's version of "Work Song" is the same song as Cannonball Adderly's.

Stevie Ray Vaughn was also an innovator when performing others' material. While covering classic blues songs by the likes of Elmore James, Willie Dixon and Howling Wolf, he honored such diverse contemporary writers as Doyle Bramhall, Jimi Hendrix and even George Harrison. He was responsible for bringing the blues to yet another generation of white kids but remained a true blues artist even as he was rocking out. Now Melvin Taylor covers Stevie Ray and Bramhall on his latest album, *Dirty Pool*, along with older classic material. Taylor can pay homage to either Wes Montgomery or Hendrix without losing his own identity. He skillfully covers Albert King material on the album, too. Meanwhile, Albert King's grandson Jimmy King has released *Soldier For The Blues*, which hints at a bit of Stevie Ray Vaughn in catchy tunes such as "Drawers." Influences mingle.

Influences outside of the pure blues figure in to making the old new, as well. One artist who integrates other influences skillfully is Jean Paul Bourelly, who is considered a jazz artist despite a penchant for Hendrix songs. (He has even released a CD titled *Tribute To Jimi*.) The urban flavor of his recent album *Brothers on Mars* is eerie and funky. Elsewhere, the influences of zydeco—an underappreciated American treasure—have been brought to the blues too. A recent release by Li'l Brian and The Zydeco Travelers, *Z-Funk*, has an infectious urban flavor; Chris Ardoin and Double Clutchin' have an equally funky zydeco touch on *Gon' Be Jus' Fine* which is simply wonderful. Chris Ardoin is only fifteen years old: it's new blood embracing another traditional matrix.

Who knows the direction blues will take and what new blues will be considered classic twenty years from now? Old masters such as Otis Rush, Muddy Waters and Albert King will surely still be revered. Hendrix, Bloomfield and Stevie Ray Vaughn will always be remembered too. Perhaps the question is whether Barnacle Bill's descendants will be audio equipped in future Mars probes. Will they encounter the Vaughn Brothers' *Hillbillies From Mars* or Bourelly's *Brothers On Mars*? Hopefully there will be room for both to thrive. ■

Tom Pain hosts *The Blues Show* on Saturdays at 10pm and the Rhythm & News Service, and is Jefferson Public Radio's Operations Director.



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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Maestro Orpheus and The World Clock

Once upon a time, not so very long ago, former teachers Joanne Grodzinski and Robert Pennee decided to open up a music store in the town of Guelph, Ontario, Canada. There they kept getting requests from parents for recordings that would introduce their children to classical music.

"Once they've gone through *Peter and the Wolf*, *The Carnival of the Animals*, and *Beethoven Lives Upstairs* and a handful of others," Grodzinski

told a Canadian newspaper, "the well suddenly runs dry. Robert and I had been talking about producing something that would meet the demand for some years. One day... we decided to go ahead and do so."

The result was a compact disc and audiocassette called *Maestro Orpheus and The World Clock*. The CD premiered in the Flaxman household for an audience of two, of which I was the least important. Although I enjoyed it very much, what really counts is the opinion of the other member of the audience. She usually votes with her feet, by leaving or at least by moving them rapidly if she's bored.

But she loved it! She sat in rapt attention without fidgeting for the entire 62 minutes, 10 seconds it took to play the entire recording. And she almost always fidgets! Why? Because she's a high-energy seven-year-old, and an hour is a long time for any seven-year-old to keep still.

The CD held my attention throughout as well, although my attention span is not much longer than a seven-year-old's if the material is anything short of excellent, and I find it particularly hard to concentrate on children's stories. But this recording was very well made from all points of view. The story was interesting and thought-provoking. The narration by R.H. Thomson was

very well read, as were the supporting roles. The music was very well performed by the English Chamber Orchestra and solo pianist Elizabeth Acker. The sound was superb.

“

HAVE YOU EVER
TRIED TO DEFINE TIME FOR
A SEVEN-YEAR-OLD—
OR ANYONE ELSE?

The story is a dream-like tale of a young boy named Fred who is visiting his grandfather when time suddenly stops. Setting out to discover why, Fred meets Maestro Orpheus and together they begin a musical adventure along the Corridor of Time, on

their way to wind the World Clock.

The walk down the Corridor of Time includes stops for stories and music from Bach, Haydn, Chopin and... Janacek. Now I like the music of Janacek, but wondered why he was included rather than Tchaikovsky, Stravinsky or a host of other more important, more famous composers. It surely wasn't that Janacek had a more interesting story to tell. The music selected by Janacek was not even amongst his best-known pieces.

Turns out there was a good reason for this selection. The piece is called "Good Night" and it is from "Along an Overgrown Path, Book 1." All of the music in the CD—with the one exception of the Haydn piano sonata—is thematically linked around the subjects of time, night, Orpheus and grandfathers. "The Janacek piece sets the tone and mood of the story at this point extremely well," Grodzinski wrote me. "We tried to select music throughout the recording that we felt enhanced the words and story and it happened that these selections were often less familiar than the standard pop classics. We didn't feel that we had to restrict our choices—in fact, most of the fun of creating the recording was putting the music and the story together. Sometimes we would choose the music and revise the

script accordingly—or often as not, it would happen the other way around!”

My wife and I had dinner with our granddaughter just after playing the CD. The conversation was all about time and what would happen if it stopped. This got very deep and centered on the definition of time. Have you ever tried to define time for a seven-year-old—or anyone else? (*The Carnival of the Animals* never led to such philosophical discussions!) After dinner I went to the big dictionary in the living room. I read the very long definition out loud. It didn't help anyone understand time any better. But that's what finally put our granddaughter to sleep. My wife, too.

The choice of Frederick (Fred) as the name for the 10-year-old boy struck me as curious, although welcomed. I didn't think that anyone had named his or her son Frederick in the last 20 years. I thought the name had become totally *démodé*. All the Freds I know are my age or older. But perhaps this is one of the cultural differences between Canada and the U.S. the Canadians are so anxious to believe exists. Or perhaps the producers were trying to appeal to the older generation of music writers. In any case my granddaughter thought it was very funny that the young boy was called Fred, rather than the grandfather. But I'm hoping that, if enough of these CDs sell in the U.S., it will bring that perfectly good name back into style again. And classical music, too. ■

Copies of “Maestro Orpheus and The World Clock” can be obtained directly from Maestro Orpheus Productions, 10 Carden Street, Guelph, Ontario, Canada, N1H 3A2 (519-821-9551). Fred Flaxman is the editor and publisher of *The Timeless Tales of Reginald Bretnor*, a collection of 15 short stories by the late, internationally-published Rogue Valley author. Fred may be reached at (541) 772-7305. His World Wide Web site is located at <http://www.jeffnet.org/fflaxman>.

ARTSCENE *From p. 29*

following Southern Oregon Artists: Tom Carpenter, Phil Clausen, Al Copeland, John Dickinson, James Finlay, Scott Gielish, Donna Goss, Will Hooper, Larry Karlen, David MacFarlane, Mary Monette, Mark Rudolph, John Salene, Loren Sargent, John Shipstad, Bernard Skarlocken, Atta Turck, Fred Uggia, Terry Woodall, and Richard Worthey. From miniatures to furniture to sculptures, these artists bring the many varieties of native Oregon woods into collections and galleries from New York to California, from Florida to Hawaii, as well as Germany, Thailand and New Zealand. This show runs from January 16 through February 28. A Meet the Artists Reception will be held from 5pm til 7pm on Friday, January 16 at the Umpqua Valley Arts Association, 1624 W. Harvard Ave., Roseburg. Gallery hours are from 10am til 6pm Monday through Friday, and from Noon til 4pm on Saturdays. (541)440-9571

OREGON COAST

Music

◆ Oregon Coast Music Association presents Wilbur Jensen & Friends Jazz Concert on January 17 at 3pm at Redwood Theater, Chetco Avenue, in Brookings, and again on January 30 at 8pm at First Presbyterian Church, 2238 Pony Creek Rd., in North Bend. (541)269-2720 or 1(800)676-7563

Exhibits

◆ Coos Art Museum presents paintings, prints and photographs by Northwest artists through January. Located at 235 Anderson in Coos Bay. Call for time and information on current exhibits. (541)267-3901

Other Events

◆ Oregon Coast Music Association presents a Kinder Konzert on Life & Music of Mozart on January 17 at 10am at Coos Bay Public Library, 525 Anderson Ave., in Coos Bay. (541)269-2720 or 1 (800)676-7563 ■

LIVING LIGHTLY *From p. 16*

program, at a restaurant, or anywhere for that matter, you will want to adjust your program as your business changes. Each new item should be considered in terms of its recycling potential. In every business there are byproducts that need to be absorbed. What items do you throw away that might be put to use? Think reuse... for the paper that is the wrong shade, the widgets that are not up to specs, the cloth that is remnant. Think of the school kids that may find uses for your “trash.” Perhaps we can

reuse to such an extent that the phrase “throwaway society” loses its meaning. Ours is a small planet, let's take care of it. ■

Karen Amarotico has been professionally involved in the food service industry for over twenty years. Her family is one of the owners of the Standing Stone Brewing Company in Ashland. She has served on the Ashland Conservation Commission for the past two years.

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JPR's Rhythm & News Service**



BOOKS

Alison Baker

Shakespeare and Company

Sylvia Beach, 1955

The Book Shop

Penelope Fitzgerald, 1978

As I understand it, the failure rate for small businesses is high; a large percentage close within a year. Bookshops are not much different from most other kinds of small stores in this way: they have to fill some kind of commercial niche, the competition must be manageable, the shop must be well run, and even in the best of circumstances the profit margin is not likely to be particularly high. Unless you happen to be Mr. Barnes or Mr. Noble, you probably shouldn't open a bookstore in order to make your fortune.

Until the advent of the giants, most bookstores were odd little shops. There was a bookstore called Schultz and Schultz in my hometown, across from the Civil War cannon on the courthouse square. Like most stores in those days it was rich with smells and mystery and the possibility of delight. I cannot vouch for the accuracy of thirty-five-year-old memories, especially since they are the memories of someone whose spending money was measured in cents, but I don't remember any books in Schultz and Schultz. I do remember birthday cards and fountain pens, and a glass counter that held a collection of exquisitely painted wooden animal families. These tiny families, no doubt made in Germany, consisted of an adult and three young, and they cost the exorbitant sum of one dollar and fifty cents. Over the years, Santa managed to stop in at Schultz and Schultz several times, and I became the proud owner of a Rabbit family, a Penguin Family, and a Pig family. By the time my career as animal caretaker ended, most of the rabbits and pigs were earless and one penguin had lost

his head. They had suffered much love in my care.

The best kind of bookstore is small, or housed in what was once someone's home, or at least has a bare wooden floor that creaks, particularly in the Mystery section.

It has neat stacks of new paperbacks on tables, and shelves all around the walls and through the middle, and perhaps an upstairs, or a cramped little closet, where there are perfectly good books for half price. There is an occasional overstuffed chair

for sitting and testing the readability of a potential purchase, and there should be a place up front where books by local authors are prominently displayed. Though I rather like bookstore cats, in general I do not think they are a good idea, because, as the daughter of an ailurophobe, I know that the presence of a cat may prevent some customers from even crossing the threshold.

Coffee, though its aroma is pleasant, is also not necessary.

The best thing about a good bookstore, of course, is the people who work there. They are cheerful, a little disorganized or vague—though not when it comes to identifying, locating, and ordering the title you want—and non-judgmental. They are happy to place special orders. (I once ordered a title that was out of print, and the bookstore people searched until they found a supply in Arkansas, in the author's attic.) The owner of such a bookstore is not in business to become rich. She is willing to cash in on the popularity of the latest book of imaginary conversations, or the timely biography of someone suddenly, tragically dead at an early age, but that is only to sup-

“
THE BEST KIND OF
BOOKSTORE IS SMALL,
OR HOUSED IN WHAT WAS
ONCE SOMEONE'S HOME.”

port the books that, while not really popular, have wonderful personalities and make excellent lifelong friends.

Recently I read about two bookstores, a real one that succeeded beyond its founder's wildest hopes and a fictional one that failed as expected. In *Shakespeare and Company* Sylvia Beach reminisces about her bookstore of that name, her adventures in publishing James Joyce's *Ulysses* when no one else would, and her customers and friends among the American expatriots and the French literati of 1930s Paris. Ms. Beach found and filled a unique niche, not just in the bookselling world but in literary history. She does not dwell on the details of her finances, except that expenses were high (they included supporting the entire Joyce family) and income was low.

In Penelope Fitzgerald's short novel *The Book Shop*, Florence Green, a widow with a small inheritance, opens a bookshop in the tiny English town of Hardborough. At first business is slow; people stop in, sign up for her lending library, and buy the occasional card. When she stocks 250 copies of *Lolita*—the year is 1959—the store draws huge crowds of customers, and Florence begins to make a profit. But through naivete, ignorance, and a series of blunders, she falls into the bad graces of the local patroness of the arts; and the bookshop, after a valiant struggle, fails. This witty, ironic, and delicate book, first published in 1978, is beautifully written; the prose is spare and unadorned and thoroughly evocative of small-town English society.

It is also evocative of both the pleasures and the tenuousness of bookstores, and of the unpleasant truth that bookstores are—well, a touch out of step with the rest of society. Like Hardborough, most towns don't really *want* a bookstore. Judging by the number of wonderful small bookshops that have disappeared in recent years, I guess I have to believe that; but I can't for the life of me understand why. ■

Alison Baker must travel many miles from Ruch to find a bookstore with wooden floors.

POETRY

The Biting Insects

BY GALWAY KINNELL

The biting insects don't like the blood of people who dread dying.

They prefer the blood of people who can imagine themselves entering
other life-forms.

These are the ones the mosquito sings to in the dark and the deer fly
orbits and studies with yellow eyes.

In the other animals the desire to die comes when existing wears out
existence.

In us this desire can come too early, and we kill ourselves, or it may
never come, and we have to be dragged away.

Not many are able to die well, not even Jesus going back to his father.

And yet dying gets done—and Eddie Jewell coming up the road with
his tractor on a gooseneck trailer and seeing an owl lifting its
wings as it alights on the ridgepole of this red house, Galway,
will know that now it is you being accepted back into the
family of mortals.

Galway Kinnell has been enriching American poetry for nearly forty years and has published over a dozen books of poems. This poem, a ghazals—a traditional Persian and Urdu poetic form—is from Imperfect Thirst (Houghton Mifflin, 1994). In 1982, Galway Kinnell's Selected Poems won the Pulitzer Prize and the American Book Award. He is a former MacArthur Fellow and has been State Poet of Vermont. He has taught in several colleges and universities in this country, as well as in France, Australia, and Iran. He currently directs the Creative Writing Program at New York University, where he is Erich Maria Remarque Professor of Creative Writing. He will be in Ashland on January 27, 1998 to give a public reading at Southern Oregon University. His appearance is co-sponsored by the International Writers Series and SOU Arts and Letters.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

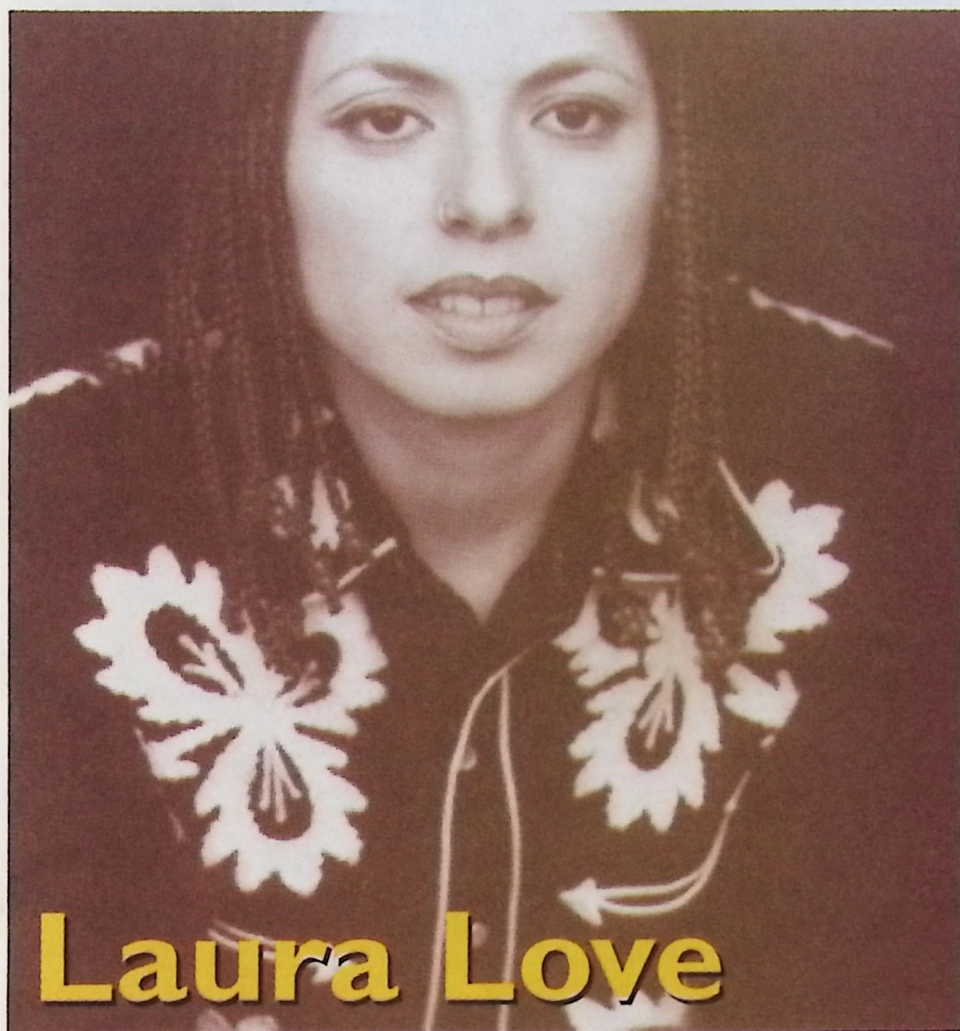
Send 3-6 poems, a brief bio,
and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland,
OR 97520. Please allow two to four weeks for reply.

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VOX POP

The Contemporary
Singer/Songwriter Concerts



Laura Love

Saturday, January 10, 8 pm
Craterian Theater Reserved Seating

To order tickets:

By mail:
SOU Program Board, Tickets
1250 Siskiyou Blvd.
Ashland, OR 97520

In person:
Cripple Creek Music,
Ashland;
SOU Raider Aid; and
Craterian Theater Box Office
(Craterian Events ONLY).

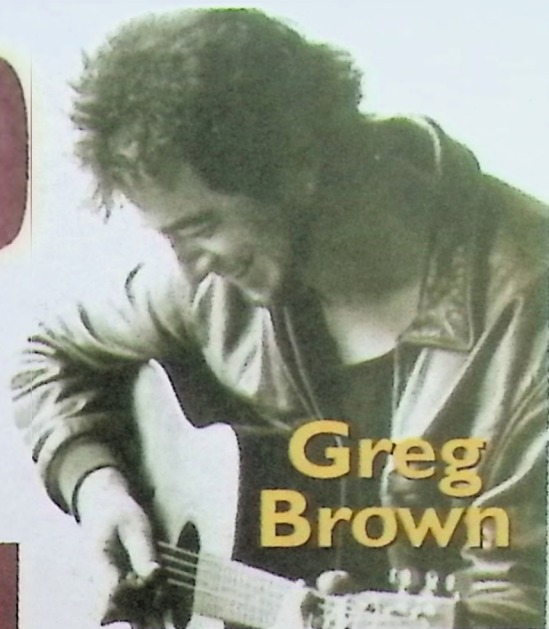
Phone:
541-552-6461 or
541-779-3000 (Craterian
Events Only)

Fax:
541-552-6440

OnLine:
www.jeffnet.org/performance

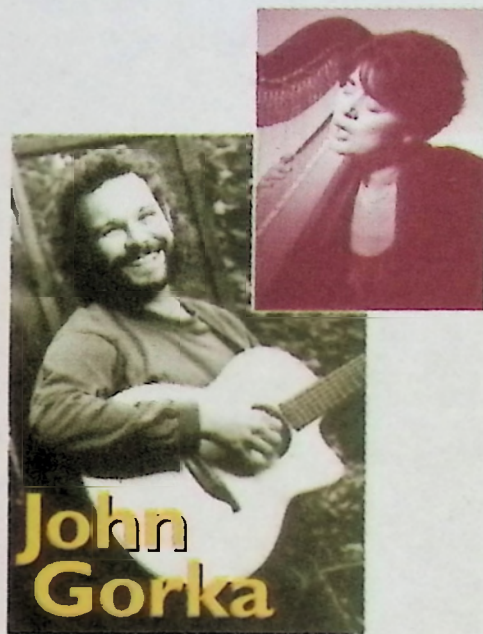
For More Information Call:

541-552-6461



**Greg
Brown**

Kelly Joe Phelps
Friday, January 30,
7:30pm & 9:30pm
SOU Music Recital Hall



Dee Carstensen
Friday, February 13,
7:30pm
SOU Music Recital Hall

Your
children
will
thank
you, too.

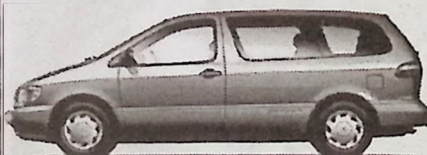
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SUN. 10AM-6PM

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- Removable Fold-Down Middle Row Seat
- Plenty of Cargo Room Behind Rear Seats

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